

Musical America

1957 B
JULY

1957

MUSIC ROOM

Orchestral Concerts
Move Outdoors
For Summer Season

Stravinsky's 75th
Birthday Observed at
Los Angeles Festival

H. H. Stuckenschmidt
Surveys the New World
Of Electronic Music

AGMA Celebrates
20th Anniversary

JEAN
MADEIRA

Clarence E. Cramer

Offering on Tour

Mishel Piastro and the Longines Symphonette

600 concerts—U.S., Canada, Mexico

... "Such complete musical accord that they became one sensitive, responsive instrument in the hands of their gifted conductor." *The Daily Mail—Anderson, S. Car., Feb. 23, 1957*

Hear Decca Album DL 8573. "Mishel Piastro Conducts a Pop Concert in Hi-Fi."



Albert Tipton's orchestra

"Music for Tonight"

Mary Norris, pianist

14 artists from the St. Louis & Detroit Symphonies

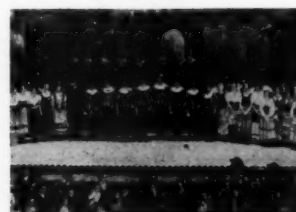
"Many claimed it was the finest concert in the 10 years we have been organized."—*Community Secretary, Belevidere, Ill.*

Clarence Cramer's Opera Festival

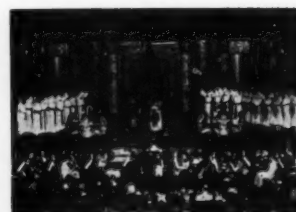
in English — distinguished stars

1. "Gala Night at the Opera"
"Faust" Garden & "Aida" Nile Scenes
2. Assist your orchestra & chorus in "Aida"
3. Assist your orchestra & chorus in "Faust"

"Faust"



"Aida"



Small Ensembles —

Bill & Pat Medley—duo-pianists

"Their enthusiasm would have thawed the coldest dissenter." *Bay City (Mich.) Times, Oct. 16, 1956*

Theatre Men—Male Octet & Soprano

From the Lyric Opera of Chicago, Bernard Izzo, Leader.

Sudler—Powers—Shelters Trio

Serenaders Male Quartet

4 of Chicago's finest voices & pianist

Carmen & Don Jose

Ralph Nielsen, Audrey Paul, Marlinn String Trio

In Operetta Time

Elizabeth Humphrey, Bernard Izzo, Ralph Dodds

Cothran & Zlatich—Soprano & Violin

Soloists —

Violin — **Mishel Piastro**

Soprano — **Dorothy Cothran**

Tenor — **Ralph Nielsen**

Baritone — **Bernard Izzo**

Clarence E. Cramer

306 So. Wabash Ave., Chicago, 4



Fred A. Hamel

Rain Postpones Initial Program at Stadium

The opening night concert on June 24 of the Stadium Concert's 40th season was stopped after the performance of the first selection, Tchaikovsky's "Nutcracker" Suite. Igor Markevitch, opening-night conductor who was making his debut at the Stadium, had already begun the last number of the suite, "Waltz of the Flowers," before Joseph De Angelis, the personnel manager could flag the conductor down. A heavy downpour started, but it was too late, and Mr. Markevitch proceeded to finish the work as the audience ran for shelter. Mrs. Charles S. (Minnie) Guggenheimer, chairman of the Stadium Concerts, came out on stage at the completion of the piece, took a microphone and called to the fleeing audience to "Come back tomorrow night!"

An approximate 8,000 did come back the second evening; but Mayor Wagner and Minnie Guggenheimer, both of whom were on hand to make speeches at the opening night concert, were unable to attend the June 25 performance. The all-Tchaikovsky program included the "Nutcracker" Suite, the Fourth Symphony, and the B flat minor Piano Concerto. Alexander Brailowsky, returning to the Stadium after a 13-year absence, was the soloist. The program got under way, and with the exception of a few airplanes droning overhead, the concert was otherwise undisturbed.

Tebaldi in Stadium Debut

June 27.—Mrs. Charles S. Guggenheimer ("Minnie"), beloved chairman of the Stadium concerts, must have pleaded successfully with the elements before this concert (there have been rumors that she has frightened more than one storm away), and luckily so. Renata Tebaldi, who was making her

Concerts Go Outdoors As Summer Begins

Stadium debut in this concert, was in New York for only 20 hours, and if it rained, the concert could not be postponed until the next clear night, meaning the box-office receipts would have to be returned. As it turned out, the weather was willing though there were a few disagreeable looking clouds in the sky to let some 14,000 listeners hear the Italian soprano.

The program might have been titled operatic-excerpt night, for the purely orchestral portion listed Rossini's "La Gazza Ladra" Overture, Verdi's "La Forza del Destino" and "I Vespri Siciliani" Overtures, excerpts from Prokofiev's "The Love for Three Oranges", and intermezzos from Puccini's "Manon Lescaut" and Mascagni's "L'Amico Fritz" (when Mrs. Guggenheimer announced that a work by Smetana would not be played, she humorously added that this composer's name reminded her of mustard). All were tidily and energetically conducted by Julius Rudel, who seemed to know his way about this music thoroughly.

For her share of the program Miss Tebaldi was heard in Verdi arias—"Tacea la notte" from "Il Trovatore", "Pace, pace", from "La Forza del Destino", and "Salce, salce" and the "Ave Maria" from "Otello"—as well as two encores, arias from Puccini's "Madama Butterfly" and "Gianni Schicchi". Though the amplification system was not always favorable to her magnificent voice, she offered interpretations that were beautifully phrased and inwardly felt. Perhaps the high point was the "Otello" excerpt. For when the soprano and the conductor could sustain the atmosphere of such an intimate work as the "Ave Maria" in such a vast arena as the stadium with all its external noises, it was no small achievement indeed.

—F. M., Jr.

Other Concerts

Bernardo Segall, Brazilian pianist, was soloist in Grieg's Piano Concerto in A minor at the Stadium on June 26. The orchestra, under the direction of Igor Markevitch, making his last Stadium appearance for the season, offered Rossini's Overture to "William Tell", Tchaikovsky's "Romeo and Juliet", and three dances from Falla's "The Three-Cornered Hat".

Jan Kiepura, tenor, and his wife, Marta Eggerth, soprano, made their

first Lewisohn Stadium appearance on June 29, at the Stadium's 15th annual "Viennese Night". They were warmly received by an audience of 11,000. Julius Rudel conducted the orchestra.

Brailowsky Soloist At Dell Opening

Philadelphia.—Robin Hood Dell's 28th season of summer concerts in Fairmount Park got under way, despite torrid temperature, on June 17. An immense crowd, estimated at 22,000 assembled to hear Alexander Brailowsky play the Tchaikovsky Piano Concerto No. 1 and Alfred Wallenstein conduct Tchaikovsky's Fourth Symphony and the Overture to "Colas Breugnot" by Kabalevsky.

Mr. Brailowsky was in generally good form; his playing was spacious with a frequent touch of technical brilliance. He added Liadoff's "Music Box" and Chopin's "Minute" Waltz as encores. Mr. Wallenstein had the 110-piece Dell Orchestra (in reality the Philadelphia Orchestra) well in hand, and the audience was enthusiastic and apparently glad to be back at Robin Hood Dell.

The Dell's second night, on June 18, offered an all-orchestral program under Mr. Wallenstein. The conductor presented a well-considered Beethoven Seventh, Dvorak's "Carnival" Overture, a finely controlled performance of "Till Eulenspiegel", and a performance of "Daphnis and Chloe", within whose glittering frame the orchestra shone resplendently.

Tosky Spivakovsky made his Dell debut on June 20, playing Sibelius' Violin Concerto. The violinist, who was replacing the absent Isaac Stern,

made a great hit with the huge audience. Large, rich tone and the aura of a real violin virtuoso impressed everyone, and the Sibelius piece received one of the best performances within memory. Mr. Wallenstein was again at the helm, offering the Brahms Fourth Symphony, which turned out to be the peak of his achievement here.

The Dell's second week opening was postponed by rain but finally occurred on June 25. Paul Paray took the conductor's stand, and Eileen Farrell was the much applauded soprano soloist. Miss Farrell has a great voice—one of the most arresting and unusual of our day. Her wonderfully well-supported tones and rich, even scale were employed in arias from "Tosca", "Forza del Destino", "Ernani", and "Cavalleria", and Bachelet's demanding "Chere Nuit". The audience responded to the artistry and the phenomenal tones of this outstanding American singer. Mr. Paray, not exactly in his element during the Italian arias, came into his own with a fine-grained playing of Beethoven's First Symphony, the Prelude and Liebestod from "Tristan", and the Ride of the Valkyries.

On June 26, Mr. Paray was the unquestioned star in an all-symphonic program, that featured a superb account of César Franck's Symphony in D minor. Selections from Falla's "El Amor Brujo", Debussy's "L'Après-Midi d'un Faune", and Liszt's "Les Préludes" only served to show that Paray is one of the outstanding conductors.

Erica Morini Appears

On June 27, Mr. Paray combined his talents with those of soloist Erica Morini to thrill a very large Dell audience. Miss Morini's shimmering artistry was heard in the Wieniawski Violin Concerto in D minor, which she presented with consummate poise and artistry. She played Chaminade's "Serenade Espagnole" and Tchaikovsky's "Napolitaine" (arranged by Kreisler) as encores. Mr. Paray ended his Dell chores in a blaze of glory with Prokofiev's "Classical" Symphony, Borodin's "On the Steppes of Central Asia", and Rimsky-Korsakoff's "Capriccio Espagnol".

After 36 years as manager of the Philadelphia Forum, William K. Huff officially retired on April 22 with a gala opera concert by the Leonard De Paur Chorus at the Academy of Music. Mr. Huff spoke some words of farewell, and the audience recalled him many times. Emma Feldman will assume the management of the Forum during the coming season.

(Continued on page 5)

Pictured at a party on June 24 given by Mr. and Mrs. Dunlevy Milbank in honor of Mrs. Charles S. Guggenheimer, founder and chairman of the Stadium Concerts which is celebrating its 40th season, are (from the left) Igor Markevitch, conductor of the opening concerts; Gertrude Robinson-Smith; Mrs. Alexander Brailowsky; Heitor Villa-Lobos, who conducts at the Stadium later in the season; and Alexander Brailowsky, soloist on opening night. At top of the page is the Stadium itself

Impact Photos



Musical America

PublisherJOHN F. MAJESKI, SR.

Executive and Editorial Offices: 1401 Steinway Building, 113 West 57th Street, New York 19, N. Y. Telephone: Circle 7-0520, Cable Address: MUAMER. Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyright 1957 by The Musical America Corporation

EditorRONALD EYER
Associate Editor ..JOHN F. MAJESKI, JR.
Managing Editor ..RAYMOND A. ERICSON
Senior EditorROBERT SABIN
Assistant Editors ...FRANK MILBURN, JR.
.....PHILIP C. LENNI
Contributing Editors ..RAFAEL KAMMERER
.....MARVIN LEVY, EZRA LADERMAN
.....DAVID BARUCH, WRISTON LOCKLAIR
Advertising Manager ..MAURICE B. SWAAB
Production Manager ...EDWARD I. DAVIS
Circulation ManagerJOSEPH MORTON
ComptrollerOTTO A. GSELL

In this issue

Summer series open: Lewisohn Stadium (Page 3); Robin Hood Dell (Page 3); Ravinia and Grant Park (Page 5).
Jamestown offers musical festivities (Page 5).
American Symphony Orchestra League holds annual convention in Sioux City (Page 5).
Washington opera group to expand activities (Page 6).
Denver Symphony offers contrasting programs (Page 6).
Bethlehem Bach Festival celebrates 50th season (Page 7); **Baldwin-Wallace Bach Festival** has 25th anniversary (Page 7).
Cincinnati Symphony offers Bach's "St. Matthew" Passion (Page 8).
Stravinsky at 75 (Page 9).
Ojai Music Festival centers around Copland as composer, conductor, and pianist (Page 10).
AGMA celebrates its 20th anniversary (Page 11).
Electronic music surveyed by H. H. Stuckenschmidt (Page 13).
Artists and Management (Page 16).
Maurice Eisenberg writes book on cello playing (Page 18).
Dusseldorf hears world premiere of Klebe's opera "The Robbers" (Page 20).
Zurich Opera presents first staged performance of Schoenberg's "Moses und Aron" (Page 20).
Florence May Festival offers gala performance of "Ernani" (Page 23).
Reviews: New York events (Page 34); new recordings (Page 28).

SUBSCRIBERS . . . desiring a change in address should notify the Circulation Department at least three weeks before the change is to take effect. The Post Office will not forward copies unless the subscriber pays the forwarding postage. Advise us of your change in address just as soon as possible so that your copies will arrive without interruption.

Vol. LXXVII, No. 8 July, 1957
\$5.00 per year. Single Copy, 30 Cents
MUSICAL AMERICA. Printed in the U. S. A. Published monthly on the 15th day of February, March, April, May, June, July, August, September, October and semi-monthly on the 1st and 15th in November, December, January by the Musical America Corporation at 34 No. Crystal St., E. Stroudsburg, Pa. Executive and Editorial Offices, 113 W. 57th St., New York. Entered on November 15, 1949 as second class matter at the Post Office at East Stroudsburg, Pa. Subscription Rates: U. S. and Possessions, \$5.00 a year; Canadian, \$5.50; Foreign, \$6.00. (The contents of MUSICAL AMERICA are indexed in The Readers' Guide to Periodical Literature and are also available in Microfilm.)

"Marshall Plan" for American Artists

A CONFERENCE and gala dinner was held in New York last month marking the 20th anniversary of the American Guild of Musical Artists (AGMA), the impressive achievements of which, in a relatively short period of time, are so ably set forth by President John Brownlee on page 11 of this issue.

Among the events of the conference were panel discussions of vital matters relating to the musical artist in his association with the public, with management and with the economic realities of the world in which he must live and work. Inevitably, perhaps, these discussions produced more heat than light, but one of them which took up the subject of the concert artist's need for a growing public developed two themes which everybody in the musical world can and should do something about.

THE first, as expressed in the words of Patrick Hayes, well-known Washington impresario, was the need for a "Marshall Plan" for the performing arts in the United States to bring those arts (particularly music so far as this discussion was concerned) to those marginal and submarginal areas that cannot now sustain concerts and other performances on a professional basis. Choice of the designation "Marshall Plan" was a bit of irony on Mr. Hayes's part, recalling the fact that a portion of the money sent to foreign countries by the United States under the Marshall Plan automatically was spent on music and other cultural affairs in those countries where the arts are state-supported, while nothing whatever is done for our own arts and artistic institutions. There were few dissenting voices among either the panel members or the audience against this proposal, and it was the sense of the meeting that all musical organizations, unions and individuals should organize to promote it. To this MUSICAL AMERICA adds its own hearty endorsement.

THE second theme, vehemently espoused by Goddard Lieberson, of Columbia Records, and enthusiastically concurred in by almost everybody, was that music must be presented to the public as entertainment. "Never, never use the word 'educational'!" implored Mr. Lieberson.

Again we add our voice to the chorus of Amens. Crusaders for cultural projects in this country are prone to take the stance of religious zealots and to sell the symphony series, the concert course, or whatever, on the basis of cultural

uplift, moral responsibility, intellectual snobbery, or something else that has nothing to do with sheer fun and enjoyment. Cowed by this grim but lofty approach, the average man is likely to take music like a dose of castor oil because somebody said it was good for him.

Nothing can be more disastrous for music than to attempt to divorce it from its legitimate role in the realm of entertainment (we are not speaking of religious music now). From country dance to grand opera it is entertainment and always has been. It should be approached with no more awe or overweening reverence than a play, a novel or a motion picture.

EUROPEANS not raised in a puritanical culture understand about this better than we and the English do. People of the Continent are more earthy about such matters in the sense that they live more intimately with music; they are not so preoccupied with the "educational" aspects of it; they react to it more emotionally (as most people do to sports), and they are not afraid to express highly personal and vociferous opinions. In a word, they enjoy their music just as they would a circus, a love affair, or a day in the country, with no strings attached to some hairshirt concept of cultural propriety.

Just how to go about promoting this kind of familiarity and affection for music in a country where its austerity and virtually untouchable nobility have been important features of indoctrination is a problem for which there is no easy solution. We certainly do not pretend to know what the solution is. We do think we have the kernel of an idea, however, in the notion that the manner of presentation—the method of selling, if you will—often is basically wrong. It begins with the premise, which we think incorrect, that absolutely everybody should love music and go to concerts, and that they will if they are sufficiently bullied, cajoled or blackmailed. This leads inevitably to the zealot approach and the castor oil reaction.

MANY prospective music-lovers undoubtedly have been repelled and lost forever due to this technique. It is a damaging distortion of the meaning and uses of music which at best implies ignorance, at worst dishonesty. Let music be represented for what it is—a performing art of exciting talent, wit and imagination, a powerful emotional and mental stimulant and, above all, a good show!

On the front cover

Jean Madeira, Illinois-born contralto of the Metropolitan Opera and the Vienna State Opera, began her musical career as a pianist. At the age of 12, Jean Browning, as she was christened, was soloist with the St. Louis Symphony in Beethoven's C minor Concerto. A scholarship student in St. Louis, she received another scholarship for the Juilliard School of Music in New York, and it was here that she took a teacher's advice to turn to singing. It was at Juilliard, too, that she met her future husband, Francis Madeira, now conductor of the Rhode Island Philharmonic and professor of music at Brown University in Providence.

Shortly after she graduated from Juilliard, Miss Madeira became a member of the Metropolitan, in 1948. In the fall of 1954, she went to the Royal Opera in Stockholm, and her success there was followed by others in Europe. Her most notable triumph came on Sept. 18, 1955, at the Vienna State Opera, with her performance as Carmen. At the close, police had to escort her through the cheering crowd that stood waiting for her outside the theatre.

During 1956 and the first half of 1957, Miss Madeira appeared at the Metropolitan, the Vienna State Opera, Covent Garden in London, The Bayreuth Festival, the Munich Opera, and the Stockholm Royal Opera.

Following her appearances as Carmen and Azucena with the Metropolitan during its spring tour, she was scheduled to sing a week of concerts in the Virgin Islands, Carmen at the Staatsoper in Vienna under Karajan and at the Aix-en-Provence Festival in France, and Klytemnestra in "Elektra" at Salzburg under Mitropoulos. (Photograph by Alexander Bender, New York, N.Y.)



JEAN
MADEIRA

MUSICAL AMERICA

National Report

(Continued from page 3)

On May 2, the Xavier University Concert Choir of New Orleans, La., made its first Philadelphia appearance at the Academy under the baton of James Yestadt. The singing, while not of the very highest calibre, gave the large audience considerable pleasure.

Camilla Williams, soprano, whose career started in Philadelphia, returned here on May 3 to present a recital in Tindley Temple. Miss Williams' finely managed voice and dynamic personality commanded instant success. She programmed pieces by Mozart, Haydn, and Richard Strauss and had an ovation after the aria from "Madama Butterfly." Ralph Lieby was at the piano.

On May 8, Temple University Choirs presented their spring concert in Mitten Hall. Robert Page directed an admirable program, whose focal point was Anton Bruckner's demanding and seldom heard "Te Deum." Harl MacDonald's "Songs of Conquest" and Paul Hindemith's "Five Songs on Old Texts" were other numbers on the program. Despite occasional inequalities, the evening proved impressive.

On May 24, Co-Opera staged a very fine performance of John Gay's "The Beggar's Opera" at Plays & Players. Wilbur Evans, a guest artist, was excellent as the dashing MacHeath and in good voice. Mary Mackert as Polly Peachum and Marilyn Benshelter as Lucy Lockett were convincing; so was Joe Doyle as Mr. Peachum. Joseph Levine conducted a performance that caught just the right spirit.

On June 10, in the Skyline Room of the Public Library, the Philadelphia Composers' Forum presented a program listing pieces by Joseph Castaldo, Gottfried Muller, Miriam Milner and Ronald Herder. A small but select audience of devotees of atonal music heard the program.

—Max de Schauensee

Grant Park, Ravinia Open in Chicago

Chicago.—Heavy, sodden skies lowered over the opening nights of the Grant Park and Ravinia summer festival concerts on June 26 and 27, respectively, but did not deter good-sized audiences from attending both. By some chance both programs opened with the Overture to "Tannhäuser," conducted at Grant Park by Joseph Rosenstock and at Ravinia by Igor Markevitch.

On paper the Ravinia program looked unenterprising. It consisted of the above-mentioned "Tannhäuser" Overture; Chopin's Concerto for Piano in F minor, with Eugene Istomin as soloist; and Brahms's Symphony No. 1. But, despite the dampness that affected both strings and piano, it was music performed with vitality and conviction, and, in the case of the Chopin, with rare grace and felicity of execution, thanks to the collaboration of Mr. Markevitch and the Chicago Symphony with Mr. Istomin, who imparted to the concerto that élan and touch of elegance that distinguishes the music of this most aristocratic of composers.

While the Brahms pursued its usual noble course in the sylvan setting of Ravinia, Mr. Markevitch's unwonted slow tempo in the Venusberg music of the "Tannhäuser" gave the viola section some trouble in keeping to-

gether in their bacchanalian passage work.

At Grant Park, the night before, Mr. Rosenstock's way with the overture was more successful and convincing. The rich, creamy tone of the strings and their unanimity in attack and phrasing augured well for future concerts under this conductor—all this, in spite of some uncertainties in Beethoven's Symphony No. 2 in D major, which had to compete with the rumbling of trains to the southwest and with the threat of impending rain that caused some scurrying departures from among the audience.

Those who remained for the second half of the program were well rewarded by Jennie Tourel's singing of the four songs from Mahler's "Songs of a Wayfarer." Miss Tourel was not quite so happy in her rendition of Dido's Lament, from Purcell's "Dido and Aeneas", and of the "Adieu, forêts," from Tchaikovsky's "Jeanne d'Arc" in the first half of the program. From where I sat she seemed too far removed from the microphone to achieve a good balance with the orchestra.

Before the concert Chicago Park District Commissioner John F. McGuane introduced Richard Daley, Mayor of Chicago, who welcomed those present to this and ensuing concerts. Tchaikovsky's "Romeo and Juliet" closed the program.

—Howard Talley

Festival Celebrates Founding of Jamestown

Jamestown, Va.—The Commonwealth of Virginia is host to a celebration that marks the beginnings of the historical and cultural heritage of the United States—the founding of America's first seat of government at Jamestown, 350 years ago. The statewide festival is centered in the Jamestown-Williamsburg-Yorktown area and will continue until mid-November.

In preparation for this long season and vast crowds, many new buildings of contemporary design and style and a modern parkway connecting Jamestown, Williamsburg, and Yorktown have been constructed under the auspices of the Jamestown Festival Committee. This new construction to a great extent has changed the atmosphere of the Rockefeller-restored Williamsburg area; fortunately, the old and new are on opposite sides of town and have not been intermingled.

The festival was opened on April 1 with a concert featuring the premiere of a choral-symphonic work of Randall Thompson. Commissioned by the Jamestown Festival for this occasion, it is a setting of the "Ode to the Virginian Voyage," a poem by the 17th-century English poet Michael Drayton. This poem, published early in 1606, is said to have been the impetus for the voyage ending at Jamestown.

In his work, Thompson has combined the musical forms that were in vogue at the time the voyage was made, moving from sarabande to hornpipe, from glee to ballad to madrigal. Of distinctive and memorable beauty is the portion of the poem extolling the wonders of Virginia, set to a flowing melody of charm and dignity. Four stanzas are sung in unison, each in turn by the separate sections of the choir, and in a fifth stanza, by all. This new work

has many moments of captivating charm, coupled with Thompson's elegant and artful facility for transition from one early form to the next. It is an occasion-piece of considerable merit and fine taste.

Edgar Schenkman was conductor for the opening concert. He programmed "Trumpet Voluntary" by Jeremiah Clarke (usually attributed to Purcell) and the "New World" Symphony by Dvorak. The Norfolk Symphony was assisted by the Norfolk Civic Chorus and the Choir of William and Mary College.

Not only did this concert open a festival, but it also inaugurated the newly constructed Phi Beta Kappa Memorial Hall on the William and Mary campus. The hall, which is geared to theatre productions rather than concert activities, is equipped with the conveniences of elaborate electronic apparatus, intercommunication systems, lighting schemes, and air-conditioning. The carpeted aisles, mohair seats and heavy curtains dampen sounds to the point that acoustically the auditorium is not effective.

Close by at Jamestown, the festival grounds pictorialize 17th-century life

in the reconstructed Jamestown Fort with church-meeting hall, apothecary and herb-medicine shops, guard house, and many striking historical exhibits.

Festival musical activities scheduled in Williamsburg throughout the summer will repeat the Thompson "Ode", feature the patriotic cantata "Republic" by Richard Bales, of the National Gallery of Art, Washington, D. C., and program concerts by the Navy Band, the Air Force Symphony, the Black Watch Band and Pipers, "English Singers", and the Norfolk and Peninsula Symphony Orchestras. Dramatic productions include "Taming of the Shrew", "Measure for Measure", "Othello", "The Tempest", and "The Rainmaker". Two historical outdoor music-dramas playing concurrently all season are "The Founders" and "Common Glory" both by Paul Green, Pulitzer Prize playwright. In addition, the regularly scheduled musical activities continue in Colonial Williamsburg with the costumed candlelight concerts at the Governor's Palace, and organ recitals at the historic Bruton Parish Church, of which Arthur Rhea is organist and choir director. —Charles Crowder

Orchestra League Holds Meeting in Sioux City

Sioux City, Iowa.—More than 600 delegates from symphony orchestras in 29 states, Canada, and Hawaii attended the 12th national convention of the American Symphony Orchestra League in Sioux City, June 13-15. The fifth annual musicians workshop, staffed by members of major symphony orchestras and held simultaneously with the convention, drew more than 120 musicians to Sioux City.

Mayor George Young of Sioux City welcomed the delegates on behalf of the resident orchestra. The convention keynote address was given by A. B. DeHaan, founder of the Sioux City Symphony Foundation, who spoke on Man's Responsibility to the Arts. The closing banquet address was given by J. R. Poteat, General Electric Corporation, Louisville, Ky., who spoke on Corporations and Culture—Bazookas and Beethoven.

Repertory Survey

Reporting on his fifth annual survey of American orchestral works performed by League member orchestras during the 1956-57 season, Carl Anton Wirth, conductor of the Rochester Community Orchestra, revealed that there were "encouraging signs for the work of American composers". His survey was carried on with 110 orchestras. Two hundred and eight composers received performances by survey orchestras; 367 different compositions were performed; there were 656 separate performances of these works, and 72 premiere performances reported.

Special guests of the convention were composers Roger Sessions, Halsey Stevens, and Robert Ward. At a forum luncheon meeting Mr. Sessions said: "If we tend to become depressed with things as they are, we have only to look back over the last 40 years and see the distance we have traveled. Viewed in the large, we are still undergoing the process which has brought that progress about. Many musical problems today come from the fact that we are going through a slow, steady process of reconversion in our musical economy;

not only in the support of orchestras, not only in matters of money, but in the whole structure of the musical world. We are changing from a situation in which the bulk of musical activity was bought and imported to one in which the bulk of activities are created here." He also commented that we should regard the musical talent of our young musicians as a valuable national resource—more valuable than uranium mines.

Rosenbaum Speaks

A seldom given tribute to the American concert audience was paid by Samuel Rosenbaum, trustee of the Musical Performance Trust Fund, who followed Mr. Sessions as panelist he said: "You must give American musical audiences credit for being intelligent. Merit does receive recognition, but you must have mercy on the audience: do not belabor the listeners merely for the sake of controversy. You have to take audiences as you find them. We need a society for second hearings—not a society for first hearing, but no one should push on an audience too much music that is new and controversial. Not all of us have studied with Roger Sessions."

In speaking of what constitutes an ideal world for a composer, Halsey Stevens observed that the composer wants the opportunity (1) to create as a free artist, (2) for his works to be performed, and (3) to realize an adequate return on his product. Robert Ward felt that the composer's problem is still economic. "No one wants to compose music in an ivory tower and drop the music out the window. One of the main problems for the modern composer is being recognized."

The League has scheduled its 1958 convention in Nashville, Tenn., June 12-14. Officers elected are: president—John S. Edwards; vice-presidents—Ralph Black, manager, National Symphony; George Irwin, conductor, Quincy (Ill.) Symphony; Mrs. Fred Lazarus, Cincinnati Symphony board member; and Harold Scott, conductor, San Gabriel Valley (Calif.) Symphony.

National Report

New Washington Opera Group To Expand Activities

Washington, D.C.—Under the auspices of the newly formed Opera Society of Washington, a Menotti evening was presented at the Lisner Auditorium on April 24-25. Two works were scheduled: "The Old Maid and the Thief" featured a well-cast, vital group of singers: Eunice Alberts as Miss Todd, Adelaide Bishop as Lactitia, Ellen Faulstich as Miss Pinkerton, and Robert Rue as Bob. "The Unicorn, the Gorgon, and the Manticore", which received its premiere at the Library of Congress last October, again recapitulated its stunning success with Washington audiences. Completing its first season with more than unusual acclaim, the Opera Society announced that next season three operas will be given: "Fidelio", "Ariadne auf Naxos", and "Cosi fan tutte".

Menuhin and Rose with Symphony

One of the National Symphony's most unusual programs this season was the joint appearance of Yehudi Menuhin and Leonard Rose, each playing a separate work and together performing the Brahms Double Concerto in A minor. Opening with the Overture to "The Magic Flute", Howard Mitchell conducted a flowing, rather romanticized reading of the score. The Mozart Violin Concerto No. 4, K. 218, found Mr. Menuhin within the same romantic frame of mind—perhaps orchestra and soloist were poised for the Double Concerto. "Dance Rhythms" by Wallingford Riegger lightened this pensive atmosphere with music completely charming in its rhythmic complexities and gaiety. Mr. Rose then captivated the audience with his performance of Variations on a Roco Theme, by Tchaikovsky. His tone was rich, full-bodied, his reading poetic in its sculptural flow, his musical manner devoted and thoroughbred. The Double Concerto, which closed the program, was a stunning climax.

Sir Thomas Beecham spent a series of three days here in late February conducting the National Symphony, an organization that he has endorsed as one of virtuoso quality. The program for the three concerts comprised the Symphony No. 39, K. 543, of Mozart; Symphony No. 6 of Schubert; Symphony No. 6 of Sibelius; and "Dance of the Seven Veils" from Strauss's "Salome". This reviewer heard the program two times, and each time it was clear that Sir Thomas conceived the program as a musical evolution, making evident the histrionic path of melodic and harmonic growth from Mozart to Schubert to Sibelius, in a most satisfying musical event.

Mitchell Andrews at Phillips

Mitchell Andrews, pianist, played a recital on March 11, which is remembered as one of the finest presented at the Phillips Gallery this season. His playing was imaginative, sensitive; his musical tendencies dignified, elegant.

A program marked by academic interest was given by Harry McClure, local teacher-pianist, on March 31 at the same gallery. Throughout Schubert's "Wanderer" Fantasie, four De-

bussy Etudes, and a Sonata (1955) by a local composer, Robert Evett, the pianist evidenced his keen mental interest in the musical dissection of each phrase.

On April 8 at the Phillips Gallery, Jack Tait, pianist, played a recital that was a laboratory exhibit of pianistic styles, both in composer's concept of instrument and artist's concept of performance. In music of Ravel, Mozart and Chopin, he displayed technical facility, reluctance to sentimentalize, and direction toward artistic maturity.

The Metropolitan Opera Company gave one performance in Washington on its springtime visit this year. The full house at the Capitol Theatre on April 29 enjoyed seeing again the very popular "La Bohème", with Lucine Amara, Laurel Hurley, Gianni Poggi, and Frank Guarrera in leading roles.

Virginia Glover, soprano, presented a program at the Phillips Gallery on May 13, which was artfully conceived to highlight the character of her voice and the tastefulness of her selective musicianship: two Vivaldi arias, a Mozart concert aria, the Fauré cycle "La Bonne Chanson", Bartok's "Dorfszenen", songs of Hindemith and Armstrong Gibbs.

The 14th American Musical Festi-

Contrasting Programs Mark Denver Symphony Finale

Denver.—Saul Caston conducted the Denver Symphony in two contrasting concerts to end its current season. The April 2 program was built around the dancers Maria Tallchief and Andre Eglevsky. Performing without the benefit of scenery or special lighting effects, with the orchestra as background, they created breathless beauty of movement with their superb artistry and technical perfection. Also on the program were works by Saint-Saëns, Weber, and Johann Strauss, and Liszt's "Les Preludes", which sounded rich and imposing.

The April 9 concert included Beethoven's Eighth Symphony, in an interpretation that was clean-cut, fresh, and humorous, and the first Denver performance of Orff's "Carmina Burana". Here the University of Colorado Festival Chorus, excellently trained by Berton Coffin, achieved spine-tingling massed effects. St. John's Episcopal Cathedral Boys' Choir, David Pew, director, sang with clear and bright tones. Because of an emergency Herff Applewhite sang both baritone roles, and his robust voice was wonderfully flexible and vibrant. The lovely timbre of Jeanne Kostelic's soprano voice reached the high notes with perfect ease and sweetness, and Donna Janzen, contralto, was heard all too briefly. Alex Eliopoulos, counter-tenor, was delightful. Mr. Caston achieved polished and electrifying results, and the audience expressed its appreciation with vociferous applause.

The concert season came to an end on May 12 with the Denver Symphony

val of the National Gallery of Art was presented on successive Sunday evenings, May 5-26. The four programs scheduled Shirlee Emmons, soprano; Jeaneane Davis, pianist; the Kohon String Quartet; and the National Gallery Orchestra, conducted by Richard Bales. The series featured premieres of "National Gallery Suite No. 3" by Mr. Bales, "Three Patterns for Orchestra" by Charles Sorrentino, and the aria "The Sermon" from a new opera, "The Sweet Bye and Bye", by Jack Beeson. First Washington performances were heard of works by Henry Cowell, Richard Cumming, Charles Hommann, Jack Frederick Kilpatrick, and Virgil Thomson.

Three Major Choral Works

Three major choral works have enjoyed commanding performances at the Washington Cathedral this spring. Paul Callaway, organist and choir-master at the cathedral, conducted Bach's "St. Matthew Passion" (Palm Sunday), Bach's "St. John Passion" (Good Friday), and the Berlioz "Requiem" (May 24). In the Berlioz "Requiem" the ensemble was understandably altered (due to cathedral acoustics) to 104 instruments and over 300 singers, with all percussive instruments retained. The four brass choirs were placed one at each corner of the orchestra, one choir and all percussion being behind the conductor. The sonorities produced by fortissimo sounds of all these instruments and voices will be long remembered here. These three performances, added to others equally as gigantic, made Mr. Callaway's conducting year one of prodigious activity.

—Charles Crowder

was not as successful. As Rosina, Miss Sherlock's voice was too small and lacking in brilliance, though she looked charming and acted well. Hugh Thompson's Figaro was the high point of the evening. Thomas Fitzpatrick brought a clear voice to Almaviva, but he lacked a romantic touch. Ralph Williams, as Bartolo, was amusing and sang adequately, though Aposto Pelargidis carried the comedy scenes. Marjorie di Profio received acclaim as Bertha, and Mr. Olson sang and acted well in two roles, Fiorello and an officer. The chorus was extremely good, but Mr. Newfield's direction seemed heavy. Walter Herbert handled the sparkling score with a light touch but did not achieve his usual smooth co-operation.

Witherspoon-Grimes Attractions

Witherspoon-Grimes has offered three outstanding attractions. On Jan. 21 George London revealed a glorious voice and complete understanding of the music's contents in a program that included works by Mozart, Brahms, Verdi, and Ravel, among others. On Feb. 25, Witold Malczynski, pianist, was heard in a recital that included works by Franck, Debussy, Brahms, and Chopin. Prokofiev's Sonata No. 7 was given a magnificent exposition. The Ballets Basques de Biarritz (jointly sponsored by the Alliance Francaise) gave a refreshing program that delighted the large audience.

On Jan. 19 Benno Moiseiwitsch performed works by Bach, Schumann, Chopin, and Mussorgsky with the utmost in virtuosity combined with thoughtful musicianship.

The Denver Chamber Music Society's delightful series presented its third and fourth concerts, on Feb. 1 and April 5, at the Phipps Auditorium. Denver may be very proud of this series by members of the Denver Symphony.

The Friends of Music brought the Albeneri Trio on Jan. 18. The Smetana Quartet was heard on Feb. 18, and the Quartetto Italiano, on March 9. All proved to be outstanding ensembles. Other chamber-music events have been offered by the Allied Arts Association.

—Emmy Brady Rogers

Dalrymple Appointed To Brussels Post

Jean Dalrymple, director of the City Center Theatre Company of New York, has been appointed by Howard S. Cullman, United States Commissioner General to the Brussels World's Fair of 1958, as co-ordinator for the performing arts for the American section of the fair. Marcella Cisney will work with Miss Dalrymple in organizing the program for the performing arts. She has resigned as director of the program for Assistance to Hungarian Artists sponsored by ANTA and the Rockefeller Foundation in order to accept the new post.

Lincoln Center Names Executive Director

Reginald Allen has been appointed executive director for operation of the Lincoln Center for the Performing Arts. Mr. Allen is now assistant manager in charge of business administration at the Metropolitan Opera. The center is intended to house the New York Philharmonic-Symphony, the Metropolitan, and other musical organizations of New York.

Rossini's "The Barber of Seville"

Bethlehem Celebrates 50th Bach Festival

Bethlehem, Pa.—Packer Memorial Chapel on the Lehigh University Campus was filled to capacity once again for the various sessions of the 50th annual Bach Festival presented by the Bach Choir of Bethlehem. Ifor Jones, who has conducted the 185-voice chorus since 1939, led a series of shorter Bach works that reached its climax in a massive, fervent performance of the Mass in B minor.

Of the soloists, three had sung at the festival before: Adele Addison, soprano; Eunice Alberts, contralto; and John McCollum, tenor. Donald Gramm, bass, was making his first appearance in this event. Vernon DeTar was at the organ, and Mary H. Givens at the piano. Since the Philadelphia Orchestra, from which the festival usually draws its instrumental resources, was away on a transcontinental tour, the current ensemble was made up of players from other groups. Julius Schulman was the concertmaster.

The festival opened on the evening of May 9 with three cantatas—"God Is My King" (No. 71), "O Teach Me, Lord" (No. 27), and "O Jesus Christ, My Life and Light" (No. 118)—and excerpts from the Mass.

On the following afternoon, the stirring "Magnificat" began the program. That the choir was on its met-

tle and performing handsomely was immediately apparent in the joyous opening chorus. Cantata No. 78, "Jesus, Thou my Wearied Spirit", followed, with its enchanting duet for the sopranos and contraltos, "We hasten with feeble, but diligent footsteps". In a different mood was the concluding work, Cantata No. 30, "Sing for Joy, Ye Ransomed Band", memorable for the rousing chorus that opens and closes the work; for its fiendishly difficult bass solo, "Sing praises to God", whose floriture was admirably negotiated by Mr. Gramm; for a charming alto solo and a brilliant one for the soprano, ably sung by Miss Alberts and by Miss Addison, respectively.

A similarly well-balanced program occupied the evening session, which began with the intricate and difficult motet for double choir "Be Not Afraid", sung with admirable assurance and accuracy. An Intonation ("Nunc dimittis") and Recitative separated two of the best-known cantatas, No. 180, "Beautify Thyself, My Spirit", and No. 140, "Sleepers, Wake". In the former cantata, Mr. McCollum distinguished himself with his secure performance of the exultant tenor aria, "Be glad my heart". As is the practice at Bethlehem, the audience joined in the singing of the chorales.

Because of the magnitude of the work, because through continuous rehearsal and annual performances it has become a part of the choir members' lives, the singing of the B minor Mass on May 11 was the thrilling experience it always seems to be at Bethlehem. There may have been flaws in the presentation—the rainy weather did not help the intonation of the players—and Ifor Jones's highly romanticized interpretation may not be to everyone's taste, but who could resist the tremendous impact of the Mass's mighty choruses when they are sung as if they were an expression of personal faith. No small part of the remarkable aura attendant on the performance came from the devoted audience, composed largely of people who return year after year to Bethlehem and follow the performance with score, as a kind of spiritual refresher.

Also on May 11, in the morning, Agi Jambor, pianist, presented a full program of Bach keyboard works, heard by a capacity audience in the Parish House of the Cathedral Church of the Nativity. The May 10 and 11 sessions were repeated on May 17 and 18.

For the 1958 festival, May 8-10 and 16-17, the "St. John Passion", a few shorter works, and the Mass are scheduled. —Raymond A. Ericson

and Mrs. Ronald A. Dougan, president of the National Federation of Music Clubs, claiming 600,000 members.

In their requests, both women referred to a summary paragraph at the end of a report made public in Washington on June 9 by the antitrust subcommittee of the House Committee on the Judiciary. The summary paragraph reads "that it is of importance for the antitrust division of the Department of Justice to undertake complete and extensive investigation into all phases of the music field . . . to determine whether the antitrust laws have been or are being violated". The text of the report went into allegations about the activities of Broadcast Music, Inc. (BMI), and the American Society of Composers, Authors and Publishers (ASCAP).

In November, 1953, some members of ASCAP sued BMI and the major broadcasting enterprises for \$150,000,000, alleging a "conspiracy to dominate and control the market for the use and exploitation of musical compositions". BMI released on June 24 statements from 21 singers, orchestra leaders and other entertainment personalities supporting BMI's contention that there has been no pressure by broadcasters to favor music in which they have a financial interest through publishing companies affiliated with BMI.

Many Summer Concerts Scheduled for Wheeling

Wheeling, W. Va.—Oglebay Institute is offering for its summer entertainments in the Oglebay Park Amphitheatre the following attractions this year: July 9—Duquesne University Tamburitians; July 16—Stan Freeman, piano satirist; July 23—Theodor Uppman, Metropolitan Opera baritone; July 30—Hal Holbrook, actor, in "Mark Twain Tonight"; Aug. 6—Elaine Malbin, soprano; Aug. 13—Lowell Thomas, Jr., "Flight to Adventure"; Aug. 20—"Stars of Tomorrow", Ruth Schoeni, soprano, and Jean Deis, tenor; Aug. 27—Oglebay Institute Opera Workshop presentation of "La Bohème" under the direction of Boris Goldovsky and Leonard Treash.

The 30th season of the Wheeling Symphony's Music Under the Stars concerts, Henry Mazer, conductor, will present five concerts in the Oglebay Park Amphitheatre, July 11 to Aug. 8.

Wheeling Symphony

Mr. Mazer brought his tenth season as conductor of the Wheeling Symphony to a brilliant close with the final pair of concerts in the Virginia Theatre on April 10 and 11. Zvi Zeitlin, Palestinian violinist, was soloist in Beethoven's Violin Concerto. The program opened with the Overture to "The Barber of Seville"; and further presented the Wheeling premiere of the Concerto for Winds and Strings by the contemporary New York composer Lester Trimble; "Bachianas Brasileiras No. 5" by Villa-Lobos, featuring Wheeling soprano Joan McLaughlin, with Robert Bernat conducting; and Enesco's "Rumanian Rhapsody No. 1".

The March 20-21 pair of concerts by the orchestra featured Arthur Kuby in Mozart's Concerto in B flat major for bassoon and orchestra, and added further variety with Gounod's Petite Symphonie. This was conducted by Bernard Z. Goldberg, solo flutist.

(Continued on page 8)

Baldwin-Wallace Festival Passes 25th Milestone

Berea, Ohio.—A significant milestone was passed May 24-26 for the now famous Bach Festival held each year at Baldwin-Wallace College and culminating the music conservatory's season of musical programs. This year's event was the 25th, the festivals having been inaugurated in 1933 by the late Albert Reimenschneider, famous organist who was for many years head of the conservatory.

Present musical director for the festivals is George Poinar, who also directs the festival orchestra and chorus. He, along with the conservatory director, Cecil Munk, have continued to chart the yearly series of programs along the lines established by Mr. Riemschneider.

A Chief Objective

One of the chief objectives is to present as complete a picture as possible of Bach's creative genius. A glance at the 25-year repertory bears this out, and the number of works already performed is staggering: 59 cantatas, the five larger choral works (rotated so that one is presented each year), 25 works for orchestra or large ensemble groups, as well as other pieces for chamber groups, solo or duo performance, organ, clavier, and vocal ensemble.

While the festivals are basically the work of the faculty and students at the conservatory, townspeople as well join in, and several this year were awarded silver-anniversary medals for their efforts.

Guest soloists this year were Lois Marshall, soprano; Lillian Chookasian, contralto; Philip MacGregor, bass; Suzanne Bloch, lutenist; Joseph Knitzer, violinist; Arthur Loesser, pianist; Robert Noehren, organist; and Arthur Reginald, pianist. Paul Henry Lang was the visiting lecturer.

One of the most exciting performances of the three-day event was the cantata "Jauchzet Gott in allen Landen", with Miss Marshall. She handled the technically difficult passages with brilliant perfection and infused the whole work with deep insight. This rare experience brought the audience to its feet in a burst of applause.

Among the other works highlighting the weekend were six sonatas for violin and clavier performed by Mr. Knitzer and Mr. Loesser. Mr. Noehren, of the University of Michigan, presented a program of Bach's organ music, and Mr. Reginald played the Second Partita.

Miss Bloch performed a group of pieces for lute by pre-Bach composers and Bach's Suite in G minor, transcribed for lute by Bach from the C minor suite for cello.

The large choral work in this festival was the "Christmas Oratorio".

The nine concerts were, as usual, preceded by the playing of chorales by the Brass Choir under Kenneth Snapp, from the tower of Marting Hall overlooking Berea, a typical midwestern college town.

Delbert Beswick and Berdie d'Aliberti assisted various groups on the harpsichord, and Eleanor Flottman accompanied at the organ.

Paul Henry Lang, in his lecture, "Bach in the 20th Century", made a plea for the presentation of an air-conditioned Bach, a man not without humor, a composer who was himself not sanctimonious but imbued with a tremendous ability to evoke just the right atmosphere for whatever theme he was working with.

Basic plans for next year have already been made. They include the "Coffee" and "Peasant" cantatas, the Second "Brandenburg" Concerto, and the "St. Matthew Passion".

—Frank Hruby



Artists and Musicians Appeal to Congress

Four hundred men and women prominent in the arts and public life signed an Appeal to Congress asking that bills establishing a Federal Advisory Council on the Arts in the Department of Health, Education, and Welfare be enacted during the 1957 session.

As stated in the appeal: "The primary purpose of a Federal Advisory Council on the Arts is to propose methods to encourage private initiative and its co-operation with local, State and Federal departments or agencies to foster artistic creation and appreciation and the use of the arts both nationally and internationally in the best interests of our country."

Two Women's Groups Seek Inquiry on Music

Two women's organizations are calling for a federal investigation to determine to what degree the broadcasting networks and their subsidiaries control the performance and selection of music to be broadcast. The requests, directed to Attorney General Herbert Brownell, Jr., were forwarded by Mrs. R. I. C. Prout, president of the General Federation of Women's Clubs, claiming 5,000,000 members;

National Report

The program opened with Mahler's Symphony No. 1.

Benno Moiseiwitsch was soloist in Schumann's Piano Concerto in the Feb. 20-21 concerts, which also listed Bartok's Rumanian Folk Dances and Beethoven's Symphony No. 3. Carol Brice, contralto, displayed her opulent voice to an enthusiastic audience in the Jan. 9-10 concerts in Beethoven's "Ah, Perfido" and Falla's "El Amor Brujo".

Bachauer, Eger Players

Gina Bachauer gave a piano recital of outstanding artistry and exquisite beauty on April 30 in the Virginia Theatre, as the concluding event of the Frazier Civic Music Association 1956-57 series. High points of her program were her stirring interpretation of Mussorgsky's "Pictures at an Exhibition" and Chopin's Sonata in B minor. On the same series the Eger Players presented ensemble playing of the highest order in their concert at the Virginia Theatre on April 2. Especially rewarding was their playing of the Horn Trio in E flat by Brahms and the Trio Sonata by Jean Baptiste Loeillet.

The Walden Quartet brought the 11th season of the Fine Arts Guild of Wheeling to an impressive conclusion with their artistic playing of Debussy's Quartet in G minor, Op. 10, and Brahms's Quintet in F minor for piano and string quartet, assisted by pianist Stanley Fletcher. Polyna Stoska, soprano, was featured in several operatic arias and a group of contemporary songs on the same program. Max Walmer was her accompanist.

On the same series, the Philharmonic Piano Quartet presented a program on Jan. 30 in the Virginia Theatre featuring compositions by Bach, Mozart, Debussy, Liszt, Tchaikovsky, Gershwin, Rachmaninoff, and Rimsky-Korsakoff. They were so enthusiastically received that they were recalled for several encores.

Alec Wyton, organist of Cathedral Church of St. John the Divine in New York City, was presented in an organ recital by the Wheeling Chapter of the American Guild of Organists in St. Matthew's Episcopal Church on Feb. 12. His playing was of the highest quality, and his recital was enjoyed by music lovers from the tri-state area.

Concerts of sacred music were given by three different choral groups. West Liberty State College Choir, directed by Wallis Brame, presented Fauré's "Requiem" and other religious works, including the premiere of Mr. Brame's "Psalm 93" on April 14. On April 7 the Civic Oratorio Society, Anna Hilton Power, director, presented "The Seven Last Words of Christ" by Dubois. The Oglebay Singers, C. Jack Randolph, director, gave a concert of religious works in May, which also featured organists Eleanor Bidka and John K. Zorian.

Training Orchestra

The Wheeling Symphony Society Training Orchestra, in its sixth year and with 104 members from 27 Ohio Valley high schools, gave a varied program under the direction of William Fischer in the Clay School auditorium on May 2. The Wheeling Youth Symphony opened its 16th season on June 16 under the direction of its founder, Stefano R. Ceo. Two concerts were planned; one on June 20 in the Carriage House of Oglebay Park by scholarship holders, and the other in the Oglebay Park Pineroom by the entire orchestra on June 23.—Montana X. Menard

Cincinnati Symphony Offers St. Matthew Passion

Cincinnati.—A program of May Festival quality and stature, offering Bach's "St. Matthew Passion", involving five singing artists, organ, harpsichord, double chorus and orchestra conducted by Thor Johnson, brought the Cincinnati Symphony's 1956-57 season to a notable conclusion on April 17 and 18 at Music Hall.

It was a three-hour session but well worth the effort and time spent in preparation, because the audience reception was exultant. Perhaps the most distinguished feature of the performance was the singing of the A Cappella Singers, Men's Glee Club and Women's Choral Society of Miami University, combined into a superbly trained choral ensemble. The well-chosen vocal soloists were David Lloyd, Kenneth Smith, Yi-Kwei Sze, Maud Nosler and Lillian Chookasian. Principal orchestra soloists were Sigmund Effron, concertmaster; Marcel Dandois, oboe; and Robert Cavalley, flute. The concert was a memorable success.

Louis Kentner, substituting for the indisposed Solomon, made his Cincinnati debut as soloist in the Brahms First Piano Concerto, at the symphony concerts of April 12 and 13. His playing was sonorous, vital, plastic and poetic in phrasing, technically solid and expressive. I felt that Mr. Kentner seemed somewhat unhappy

about the lack of co-ordinated support from the orchestra. Liadoff's Eight Russian Folk Songs, Op. 58, were charmingly performed to open the program. Serge De Gastyne's "Hollin Hall" Symphony (In One Movement) received its world premiere at this concert. De Gastyne is a gifted composer who uses orchestral color to advantage and has inventive ideas, but the score is no more important than good film music. Thor Johnson guided the orchestra in a fine performance of the De Gastyne work.

Francescatti Soloist

Zino Francescatti was soloist in the Beethoven Violin Concerto with the symphony on March 29 and 30. He gave a sterling performance, diligent in musical detail, warm and elegant in style. The Sixth Symphony of Carl August Nielsen was given its United States premiere. The work offers some brilliant orchestral flashes and interesting thematic and harmonic material, although it is music that does not hold one rapt in attention.

On the all-orchestral program for the concerts of April 5 and 6 were Mozart's "Haffner" Serenade and Tchaikovsky's Fifth Symphony. Sigmund Effron played the violin solo in the Mozart with fine tone and animation. Thor Johnson led the or-

chestra admirably in the Tchaikovsky.

Maria Tipo was the Matinee Musicale Club's recitalist on March 21 at the Netherlands Hilton's Hall of Mirrors. The pianist demonstrated refined tone coloring, clarity and fluency of technique in some Scarlatti sonatas.

The Fine Arts Quartet gave the season's final recital of the Cincinnati Chamber Music Society's series, on April 2 at the Taft Museum. The program included Beethoven's Quartet in C major, Op. 59, No. 3, Bartok's Fifth Quartet and Mozart's Quartet in D major, K. 155. The Bartok met with the best success, showing the group's integrity to advantage in vibrant tone and lucid musical insight.

The LaSalle Quartet gave its final recital of the season at the College Conservatory on April 23. The program consisted of Mozart's "Hunt" Quartet; Schumann's E flat Quintet,

with Janna Arshanskaya-Dawson as guest pianist; and Hans E. Apostel's Quartet No. 2, Op. 26. Mrs. Dawson proved to be a brilliant, fiery pianist and her appearance with the LaSalle group was an exciting novelty. The ensemble played with their customary aplomb.

"Five Songs to Poems of e. e. Cummings" (1957) by Charles Hamm, were the most interesting of compositions heard on the new Music program on March 27 at the Taft Museum. Sung with forceful interpretation by Helen Hamm, wife of the composer, with William Smith as her accompanist, these songs are brief but meaningful, in remarkable agreement with the Cummings text. They exhibit the composer's flair for mood depiction and his facility as an individual modern stylist.

—MARY LEIGHTON

New York Philharmonic Performs in Buffalo

Buffalo.—The final concert of the Zorah Berry Series was presented by the New York Philharmonic-Symphony conducted by Dimitri Mitropoulos. They gave stirring and completely gratifying performances of Strauss's "Don Juan", Schubert's Fifth Symphony, and Prokofiev's Fifth Symphony.

To these, the finale of Falla's "Three-Cornered Hat" was added, of which Mr. Mitropoulos announced the performance would be dedicated to Mrs. Zorah Berry, who has for 31 years brought "the best in music to this fine community". The spirited reading literally taxed the superb acoustics of Kleinhans Music Hall.

Joseph Krips conducted the Buffalo Philharmonic in its final pair of subscription concerts. Respighi's "The Fountains of Rome", Stravinsky's "Firebird" Suite, and Brahms's First Symphony were given fine interpretations and beautifully sustained performances.

Accent on Vienna

A prominent feature of this season has been its accent on Vienna. Each of the following artists and ensembles was heard here for the first time and each was outstanding. Heard were the Vienna Philharmonic, and Elisabeth Schwarzkopf, soprano — both presented by Zorah Berry. Wolfgang Schneiderhan was soloist with the Buffalo Philharmonic in the Beethoven Violin Concerto, and at a later concert Hilde Gueden sang Zerbinetta's Aria from "Ariadne auf Naxos" and the solo part in Mahler's Fourth Symphony. The Vienna Octet, presented by the Buffalo Chamber Music Society, also gave distinguished performances.

Other soloists with the Buffalo Philharmonic were pianists Claudio Arrau, Jean Casadesu, and Clifford Curzon, who gave the first American performance of Rawsthorne's Second Piano Concerto. Violinists included Zino Francescatti and Isaac Stern. Under guest-conductor Pierre Monteux, the orchestra played an all-French program. In an exchange of visits, the Rochester Philharmonic, under Alfred Wallenstein (guest conductor), performed Bach's "Brandenburg" Concerto No. 3, Beethoven's Eighth Symphony, and William Schuman's "New England Triptych", and Debussy's "La Mer". In return, the Buffalo Philharmonic performed in Rochester during the same week.

Other artists presented in the Zorah Berry series were Jussi Bjoer-

ling, who was heard in songs by Schubert and Sibelius and arias by Cilea and Puccini; and Benno Moiseiwitsch, who played Bach's Chromatic Fantasy and Fugue, Schumann's "Carnaval", and a Chopin group.

Of the performances by the Buffalo Philharmonic, the focal point of interest was a concert version of Verdi's "Aida". In principal roles were Herva Nelli, as Aida; Nell Rankin, as Amneris; Kurt Baum, as Radames; Ettore Bastianini, as Amonasro; and Nicola Moscona, as Ramphis. Other roles were sung by Herbert Beattie, of the University of Buffalo faculty, as the King; Janiece Epke, of Buffalo, as the Priestess; and Milford Fargo, of Rochester, as a Messenger.

Bach Passion Given

At the close of the season, the Bach "St. John" Passion was presented by the Buffalo Schola Cantorum, with soloists, and members of the Buffalo Philharmonic, under Willis Page. Soloists were Janiece Epke, soprano; Patricia Brechtel Oreskovic, mezzo-soprano; John Priebe and Stanley Wiczorek, tenors; and Herbert Beattie and Robert Bauer, basses. Hans Vigeland was the organist; Squire Haskin, harpsichordist. The soloists were admirably complemented by finished and responsive singing by the chorus and the well-balanced support of the orchestra.

This year, the Music Department of the University of Buffalo staged its first performances of two one-act operas — Donizetti's "Il Campanello" and Salieri's "Little Harlequinade". Under the direction of Herbert Beattie of the Music Department's faculty, the student casts, accompanied by a small orchestra, presented the entertaining operas with vitality, conviction, and success.

Earlier in the season, under the auspices of the Music Department, the Budapest Quartet presented the complete cycle of Beethoven quartets in a series of six programs. The cycle was made possible through the bequest of Mr. and Mrs. Frederick C. Slee, of Buffalo, and the series was scheduled to be repeated in May, with the Budapest Quartet again performing.

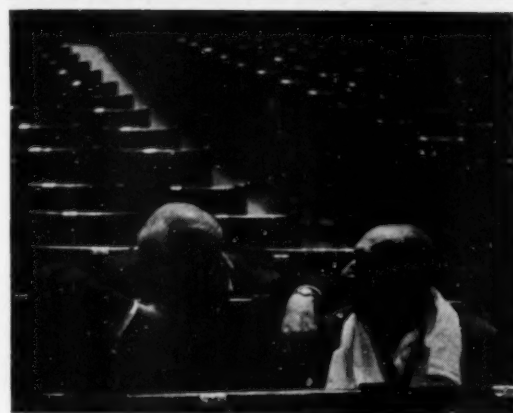
—Berna Bergholtz

Cleveland.—At its eighth annual membership meeting on June 6, the Cleveland Chamber Music Society presented a special citation to radio station KYW in recognition of the station's weekly programs of recorded chamber music.



STRAVINSKY

at 75



Above (center left): Enjoying a relaxed moment with Mrs. Stravinsky. Left: with Ernest Ansermet



Igor Stravinsky discusses plans for the Los Angeles Music Festival with Robert Craft (left) and Franz Waxman (right). All three men conducted at the festival (All photos, except one of Los Angeles Festival, courtesy of Columbia Records)

Los Angeles Music Festival Honors Famous Composer

Los Angeles. — Igor Stravinsky, world-famous composer and this city's most illustrious musical resident, was honored by a program of his compositions on the occasion of his 75th birthday at the final event of the 11th annual Los Angeles Music Festival, in UCLA's Royce Hall on June 17.

An audience of capacity size attended, and offered a standing ovation to the composer when he appeared. A greeting from President Eisenhower was read; Aldous Huxley, noted British novelist, spoke in tribute to Stravinsky; and, as offstage activities, scrolls were presented to the composer from the Los Angeles City Council and the National Association for American Composers and Conductors.

The most newsworthy aspects of the occasion were the world premiere of Stravinsky's new ballet score, "Agon", subtitled "A Contest", and

the American premiere of his "Canticum Sacrum", commissioned by and first performed at the Venice Festival last September. Robert Craft conducted both works with his usual efficiency, and the instrumental body was the Festival Symphony Orchestra.

"Agon" is Stravinsky's first composition for large orchestra since the Symphony in Three Movements of 1945. In style it is a synthesis of most of the composer's recent ventures, combining episodes based on a serial technique with sections tonal in character and others embodying Stravinsky's familiar disjunct rhythms. Although requiring a large orchestra, the instrumentation is largely in a concertante manner with extensive use of solo instruments, the most important being a solo violin, which is entrusted with frequent cadenzas, on this occasion played with splendid virtuosity by Eudice Shapiro. Although

plainly theatre music, "Agon" proved to be engrossing in concert form without the balletic movements it is intended to portray. The work was commissioned by Lincoln Kirstein for the New York City Ballet, which will stage the work next November with choreography by Stravinsky and George Balanchine, designed for eight female and four male dancers. Stravinsky will conduct the European premiere of the work in Paris in October.

The "Canticum Sacrum", a cantata-like piece in five sections for chorus, orchestra, tenor and baritone, is dedicated to the city of Venice and its patron, St. Mark, and proved to be

far less accessible on first hearing than "Agon". It represents the austerity and severity of Stravinsky's religious devotion as expressed through his highly individual use of the Schoenberg serial technique. It is plotted with mathematical strictness and demands minute analysis to reveal all its subtleties and complications. Whether the ear alone can ever accomplish this is debatable. In sound and feeling the stark and unadorned religiosity of the conception shines through, but on the whole this is one of Stravinsky's most recondite and uncompromising essays. The Roger Wagner Chorale sang with its customary unshakable musicianship, and

the difficult solos were accurately negotiated by Richard Robinson and Howard Chitjian.

All this, together with Franz Waxman's conducting of the short "Greeting Prelude" written in honor of Pierre Monteux's 80th birthday, occupied the first half of the long program. After intermission Stravinsky appeared to conduct his arrangement of Bach's canonic variations on "Von Himmel hoch", and a deeply moving performance of the "Symphony of Psalms", one of his undebatable masterpieces and one which profited immeasurably from the composer's precise and objective interpretation. The Roger Wagner Choral again participated in both works.

—Albert Goldberg

Ninth Symphony Played

The 11th annual Los Angeles Music Festival opened in Royce Hall on June 8. Franz Waxman, although retaining his position of festival director, this time curtailed his activity as conductor considerably. However, he did lead the opening program, which commemorated the 130th anniversary of Beethoven's death with a performance of the "Coriolanus" Overture and the Ninth Symphony.

What Mr. Waxman might lack in experience as a conductor—he has no permanent orchestra of which he is in charge—he makes up in meticulous preparation. Thus he knew what he was about and few of the complexities of the Ninth found him wanting. The Festival Orchestra consisted of excellent studio musicians, hand-picked for the occasion, but not the last word in symphonic ensemble playing. The soloists, local singers who have repeatedly proven their reliability, were Ella Lee, soprano; Dorothy Ledger, mezzo-soprano; Richard Robinson, tenor; and Sam Van Dusen, bass. Milton Young had trained the Glendale Symphonic Choir to sing with freedom and to sound as though part of the orchestral fabric.

The second concert of the festival followed three days later, on June 10, and was conducted entirely by Roger Wagner, who directed, in addition to his already renowned Choral, the newly-founded American Youth Symphony. Judging the group from its first public performance, Mr. Wagner's objective of preparing talented instrumentalists for positions with major symphony orchestras will bear early fruit. The program consisted entirely of 20th-century compositions, and the young organization played like an orchestra of veterans, only with more zest and fire.

Foss and Holst Works

Aside from Walton's "Belshazzar's Feast", with the baritone solo ably sung by Earle Wilkie, the evening was given over to relatively unfamiliar music, Holst's "The Hymn of Jesus", and Lukas Foss's "Psalms" for chorus and orchestra, in its West Coast premiere.

The Holst piece, dated 1917, has a promising opening but soon becomes pale and static, and not even Mr. Wagner's loving care and the choir's and orchestra's gentle way with it could rescue it.

The work of Foss had had its first hearing just a month earlier with the New York Philharmonic-Symphony under Dimitri Mitropoulos, and if a broadcast is a yardstick for comparison, it received a better performance at the hands of Mr. Wagner. Under his direction the music sounded more buoyant, lively, and vigorous, and impressed by its concise logical form and evocative expressiveness.

The festival schedule during the first week contained further a ballet matinee on June 15, with Tamara Toumanova and Vladimir Oukhtomsky dancing parts of the "Nutcracker" Suite, "Legende" (Chopin), and a group of smaller divertissements. The two-piano accompaniments for this event were played by Andre Brun and Natalie Limonick.

—Walter Arlen

Turandot Given In Los Angeles

Los Angeles.—The Bureau of Music of the Department of Municipal Arts of the City of Los Angeles presented a concert performance of Puccini's "Turandot" in Royce Hall on June 3. Carlton Martin conducted, and leading roles were sung by Jane McGowan, Richard Levitt, Sam Van Dusen, Gene Curtsinger, Yola Cas-

selle, Edwin Dunning, Talmadge Russell, Richard Robinson and Allen Gildersleeve, with assistance by the combined Adult Civic Chorus, the Los Angeles Symphonic Chorus and the Concert Youth Choral.

Other events have been a recital by John Korman, violinist, and Dora Serviarian, pianist, as the last of the Young Musicians Foundation series in Wilshire Ebel Theater, June 2; Menotti's "The Medium" and "The Telephone", staged by the Palisades Players in Ebsen Play House, June 20, 21, 22, 27, 28 and 29; Mozart's "Così fan tutte", presented by the Los Angeles City College Opera Workshop under the direction of Hugo Strelitzer on June 8 and 10; Directions of Dance No. 1, presented by Dance Alliance, Inc., in Hollywood High School Auditorium, June 22; and an entertainment called "All the World's a Stage", in Wilshire Ebel Theatre June 5.

—A. G.



At the Ojai Music Festival after the West Coast premiere of Copland's "The Tender Land" are, from the left, Aaron Copland; Anna Mahler; Lukas Foss; Irving Mills, vice-president of Mills Music; John Vincent; Ernest Toch; Gregor Piatigorsky; and Miklos Rozsa

Ojai Festival Revolves Around Works of Copland

Ojai, Calif.—The 11th annual Ojai Festival, from May 24 to 26, showed healthy signs of expansion. It revolved around Aaron Copland and his capacities as composer, conductor and pianist, and he was largely responsible for the acclaim earned by four of the five programs that Lawrence Morton, festival director, had arranged for him.

If Mr. Copland has serious ambitions as an orchestral conductor—which is quite unlikely—he has some way to go until he reaches the rank of a full professional, but for small enterprises and particularly for his own music, his skill is quite adequate.

The opening concert, on the afternoon of May 24 in the Civic Center Park Bowl's attractive new acoustical shell, had Mr. Copland presiding over the Ojai Festival String Orchestra in three neatly rendered Fantasias for String Orchestra by Purcell, David Diamond's folksy and not very durable Rounds for String Orchestra, and his own Concerto for Clarinet and String Orchestra with Harp and Piano, which had in Mitchel Lurie a soloist equally adroit in the refined sentiments of the first part as in the sophisticated jazz of the second section.

Britten and Grieg Works

Britten's Serenade for Tenor, Horn and String Orchestra was capably done by Richard Robinson, tenor, and Sinclair Lott, horn, but its sterile and synthetic elegance was rendered insignificant even by Grieg's suite, "From Holberg's Time", conducted by

Mr. Copland with surprising affinity.

The Friday evening concert in Nordhoff Auditorium was devoted to the music of Schütz and Schubert, an unusual order which, save for the alliteration, was established for no other specific reason, as Mr. Morton's chatty program notes stated, than to help along the cause of Schütz. It was a good try and had good results. Owen Brady, at the harpsichord, led a group of eight trained singers, who combined with Eva Gustavson, a musically and genuine contralto, and Robert Oliver, a lean bass, into a solid ensemble assisted by Dorothy Wade, violin; Milton Thomas, viola; and Emmet Sargent, cello. Performed in various combinations were three motets, three Sacred Symphonies, and three Biblical Scenes.

Schubert Quintet

Schubert's share was the Quintet in C major, Op. 163, played by Miss Wade, Mr. Thomas, Mr. Sargent, Ward Fenley, violinist, and Edgar Lustgarten, cellist.

Although three piano concertos of Mozart (A major, K. 414; B flat major, K. 456; E flat major, K. 271), read like poor programming for Saturday afternoon's outdoor concert, Mozart's prodigious inventiveness saved the day, even for Lili Kraus who played haphazardly and erratically, and made it difficult for Ingolf Dahl, the Festival Orchestra's precise conductor, to anticipate the liberties she indulged in on the spur of the moment.

When Mr. Copland returned Saturday night as composer-pianist the overflow audience at Nordhoff Auditorium accorded his "12 Poems of Emily Dickinson" a most cordial reception. They are a major work, beautifully conceived and realized. Margery MacKay, mezzo-soprano, sang them capably and intelligently, and Mr. Copland's accompaniments were fluid and sensitive. The rest of the evening was given to the expert Fine Arts Wind Players, who supplied diverting fare with the Quintette by Francaix, Vivaldi's Concerto in G minor (for flute, oboe and bassoon), and Hindemith's Quintet for Wind Instruments, Op. 24, No. 2.

—Walter Arlen

"Tender Land" Heard

Mr. Copland was again the conductor for the final concert of the Ojai Festival on the afternoon of May 26, choosing a miscellany of orchestral pieces for the first half of the program and devoting the second half to Act II and the finale to Act I of his opera "The Tender Land." The event was held in the new bowl of Ojai Civic Center Park and was attended by a large audience.

A concert version is not the best way to become acquainted with a new opera, but a good performance and Mr. Copland's unifying direction yielded satisfactory results in the case of the selected portions of "The Tender Land." The chorus, trained by Lyn Murray, did rousing good work in the square dance of the second act. Page Swift offered a sympathetic account of Laurie, and other leading roles were competently sung by Cora Lauridsen, as Ma Moss; Alfred Jensen, as Martin; Howard Chitjian, as Top; and Robert Oliver, as Grandpa Moss, with members of the chorus filling in with the secondary parts. It was a good idea after the quiet end of Act II to add the uplifting finale of Act I, and composer and participants were accorded a warm reception by the audience.

In the first half of the concert Mr. Copland offered a clearly defined reading of Haydn's Symphony No. 95, in C minor; a sensitive interpretation of Fauré's "Pelleas and Melisande" suite; and Stravinsky's Suite No. 2 for small orchestra, in which the sauciness and impertinence were deftly realized.

—Albert Goldberg

Greek Theatre Lists Summer Events

Los Angeles.—The Greek Theatre in Griffith Park is offering seven attractions for its 1957 summer season. Judy Garland appeared June 27 through July 7. Jose Greco and his company of Spanish dancers gave six performances, July 8-13; and Harry Belafonte will appear July 15-Aug. 4. A full-length version of Delibes's ballet "Coppelia" will be presented Aug. 7-11, starring Alicia Alonso, Andre Eglevsky, and Niels Bjorn Larsen. Victor Borge will give seven performances, Aug. 12-18.

On Aug. 21, 23, and 24, Nadine Conner, Eugene Conley, and Cesare Bardelli will appear in Verdi's "La Traviata". The opera will be conducted by Tibor Kozma and staged by David Pardoll. The closing attraction will be the American Ballet Theatre, which will offer 12 ballets, Aug. 26 through Sept. 7.

Flint, Mich.—With its Spring Festival of Music, May 5-12, the Flint Community Music Association observed the 36th annual National and Inter-American Music Week.

AGMA Marks 20th Anniversary

By JOHN BROWNLEE

IT has been said that AGMA (American Guild of Musical Artists) originated on a golf course in New Jersey between a "mashie" and a "niblick" wielded by Lawrence Tibbett, Frank Chapman and Gladys Swarthout.

Officially, however, the organization was declared to be in existence at 4:35 p.m. on Thursday, March 11, 1936. The internationally known artists present on the occasion of AGMA's beginning were:

Eva Gauthier, Alma Gluck, Queena Mario, Jascha Heifetz, Gladys Swarthout, Lawrence Tibbett, Richard Bonelli, William M. Daly, Frank Chapman, Frank Sheridan, Charles Hackett, Frederick Jagel, Deems Taylor, Mario Chamlee, James Melton, Don Voorhees, Stewart Willie, Frank LaForge and Leo Fischer.

Need for Protection

AGMA arose from a deep-seated desire and a need on the part of musical artists in the United States to join together to protect their common interests.

It was hoped that through the organization of AGMA, it would be possible to eliminate many of the unfair practices and abuses which were detrimental to the artists; and it was the intention of AGMA to engage in related activities to promote the common aims and interests of the artists and to improve the condition of the musical arts and the dissemination of musical culture. The glamor of the profession and the highly electrified nature of the personalities of the artists tended, by their brilliance, to blot out the economic and social problems which musical artists in the United States have had and continue to have. The dress suit and the stage costume have tended to obscure the physical body inside the artist which needs sustenance and protection. The high fees of the top-notch artists make one forget the hundreds of lesser or aspiring artists who struggle daily for their economic and artistic subsistence. To protect the economic man in the artist in his relationship

John Brownlee, president of AGMA, wrote this resume of AGMA's first 20 years for the June, 1957, issue of *Agma-zine*, the guild's official publication. The article is reprinted here with the kind permission of AGMA.



Impact Photo

At the "Founding Fathers" reception of the 20th anniversary celebration of AGMA, members of the anniversary committee sing happy birthday. From the left, front row: Lloyd Harris, Polyna Stoska, John Brownlee, Regina Resnik, Ann Ayars, and Betty Stone. From the left, back row: Hy R. Faine, Charles Kuestner, Tom Pyle, Muriel Rahn, Roberta Peters, Tilda Morse, and Suzanne Ames.

with the impresario, the concert manager and others in the field of opera, concert and ballet, AGMA was founded and continues to flourish.

Prior to the organization of AGMA, many serious abuses existed in the musical profession, to which practically every artist, irrespective of his eminence as a performer, was subjected. Artists were required to pay excessive commissions on bookings and on promotional expenses to managers. They were booked for engagements without adequate guarantees as to fees and expenses. They were required to employ managers to represent them as agents under exclusive contracts without adequate protection. There was no effective safeguard to insure proper and adequate accountings to the artists of the earnings to which they were entitled.

AGMA made quick progress following its organization. It filled a need which had never been met by any other organization. It has succeeded in eliminating many of the most serious abuses to which artists in the musical profession had been subjected for many years.

Progressive Growth

AGMA was founded as an organization of solo musical artists, numbering among its members: Lawrence Tibbett, Jascha Heifetz, Alma Gluck, Deems Taylor, Richard Bonelli, Frank Chapman, Gladys Swarthout, Frank LaForge, George Gershwin, Richard Crooks, James Melton, Fred Waring, Efrem Zimbalist, Paul Whiteman, Lauritz Melchior, Lily Pons and many others. AGMA, in successive series of growth, embraced not only solo musical artists but all performers in the opera, ballet, oratorio, concert and recital fields.

Originally an independent organization, AGMA, on Aug. 30, 1937, became affiliated with the Associated Actors and Artists of America, popularly known as the Four A's. The Four A's is an international organization, organized in 1919, when it became affiliated with the American Federation of Labor. Its charter from the American Federation of Labor gives it exclusive jurisdiction over actors, artists and performers in all

President Reviews History, Achievements of Organization

branches of the entertainment arts. Under the terms of AGMA's affiliation with the Four A's, AGMA became a branch of the Four A's and was granted and acquired sole and exclusive jurisdiction in the field of concert, recital, oratorio and grand opera, including specifically jurisdiction over all concert and solo operatic singers, instrumental soloists, dancers and other performers in the field of concert, recital, oratorio and grand opera.

Under AGMA's charter, its jurisdiction embraced the United States, its dependencies and possessions, Canada and Central America. In obtaining this charter in August, 1937, AGMA merged with another organization which previously had held the charter for the opera field from the Four A's—the Grand Opera Artists Association.

AGMA immediately plunged into an intensified campaign to organize artists throughout the country in the fields under its jurisdiction. In the fall of 1937, definite moves were made to bring dancers into the fold and at the same time the first union agreement negotiated by AGMA was signed with the Southern California Symphony Association, recognizing AGMA as the exclusive bargaining agency for all solo and chorus singers and ballet dancers, and containing provisions for minimum salaries and the elimination of commissions for booking agents. Several contracts were signed with impresarios in the East, and minimum scales were set for all performers.

Metropolitan Agreement

In the spring of 1938, the next process of absorption that AGMA went through involved the Grand Opera Choral Alliance which had represented choristers in the opera field under a Four A's charter.

On July 27, 1938, AGMA signed its first agreement with the Metropolitan Opera Association, and was thus

recognized as the exclusive collective bargaining agent for all artists engaged at the Metropolitan. Simultaneously, AGMA signed a contract with the San Carlo Opera Company as well as the New York Hippodrome Opera Company.

Another Major Move

Another major move in AGMA's efforts to protect its members and obtain for them desirable working conditions occurred in October, 1938, when preliminary meetings were held between AGMA officials and representatives of Columbia Concerts Corporation and NBC Artists' Service, which later became National Concert and Artists Corporation (NCAC). This was one of AGMA's most important moves since so much of the work of AGMA members was in the concert field. The problems involved in these discussions were many, for as is well known to all concert artists, the activities of the manager can mean the difference between success and failure for the artist. The establishment by collective bargaining of the respective rights between artists and managers was one of the dominating reasons for the formation of AGMA as envisioned by Lawrence Tibbett and the other "founding fathers". Now this desire was about to be shaped into the concrete form of a Basic Agreement between AGMA and the leading concert managers. In March, 1939, after many months of negotiation, AGMA signed contracts with the management companies. The contracts established various guarantees for the benefit and protection of the artists under their management; they regulated the methods by which the artists were to be managed and represented by them, and they contained other provisions safeguarding and protecting the artist against unfair and unequitable dealing.

In June of 1939, AGMA, Actors' Equity Association and Chorus Equity

Association entered into an agreement designed to clarify jurisdiction and to avoid misunderstandings between these unions.

Under this agreement, AGMA was granted jurisdiction over opera in English which was defined as drama set to music as distinguished from plays in which music was incidental. To be considered an opera, the intent of the composer must be a dramatico-musico work along classical lines—following historical musical foundations.

It was agreed that in the event of a disagreement between AGMA, Equity and Chorus Equity over jurisdiction or other questions, the determination would be made by the International Board of the Four A's.

Jurisdictional Dispute

One of AGMA's major problems in the early 1940s was the jurisdictional dispute with the American Federation of Musicians.

On Aug. 6, 1940, James C. Petrillo, president of the AFM, advised AGMA that all instrumentalists such as Heifetz, Elman, Hofmann, Horowitz, etc., must resign from AGMA and become members of the American Federation of Musicians. After a year and a half of bitter struggle between the mighty AFM with its 158,000 members and the small-sized AGMA with its mere 1,800 members, an amicable agreement was reached which provided that the jurisdiction of the AFM over concert solo instrumentalists and accompanists in all fields was recognized by AGMA. AFM recognized AGMA's position and authority as the exclusive collective bargaining agency for all solo concert artists, including solo instrumentalists, for the purpose of their activities in the concert field and in their dealings with their managers in such concert field.

AGMA did not object to the right of AFM to enroll solo instrumentalists as members of AFM, and AFM did not object to the right of AGMA to enroll the solo concert artists.

AGMA did not claim jurisdiction over accompanists, conductors, composers, arrangers, instrumental groups and orchestras (symphony and opera, etc.) as these groups were in the AFM's sole jurisdiction. However, piano accompanists of solo artists

were not to be subject to any traveling or residence restrictions while on concert tours with solo concert artists.

Paralleling AGMA's development has been the growth of many services which are available to AGMA members.

In 1953, following the balloting on a referendum to adopt a group life insurance plan, the board of governors, in response to the will of the membership initiated the AGMA Group Life Insurance Plan.

Every AGMA member in good standing is insured for \$1,000 and has been since Nov. 1, 1953. Since AGMA assumed the administration of the group plan, the premium rate normally charged for such a policy is greatly reduced . . . the very philosophy of unionism—group action for protection of the individual—makes it possible for each member to carry \$1,000 life insurance at the low rate of \$10.00 per year.

Welfare Fund

A Welfare Fund is available to assist members in meeting primary and basic obligations which they may be temporarily unable to fulfill. A committee of AGMA members passes upon the applications that are made. The Welfare Fund receives 95% of its money from the Theatre Authority, which is the agency established by the Four A's to clear all benefit performances in which members of the Four A's may work.

The Affiliated Optical Service Plan is also available to all AGMA members and their families. It offers special eye-care services and materials.

AGMA has arrangements with a group drug service, known as Drug Plan, Inc. In addition to offering medications and sundries at substantial savings to AGMA members, Drug Plan carries a complete assortment of theatrical make-up, which it sells to members at a substantial reduction from regularly advertised prices.

AGMA members who have problems concerning unemployment insurance, workmen's compensation, and similar state or federal government laws, can consult with AGMA representatives in regard to these matters. In these fields, AGMA has achieved some major victories for individual members.



Lawrence Tibbett listens to Senator Jacob K. Javits speaking at the AGMA anniversary dinner

eral manager of the International Exchange Program of the American National Theatre and Academy (ANTA); Gertrude G. Cameron, of the International Educational Exchange Service of the State Department; Marcel Prawy, executive producer of the Volksoper in Vienna; Eleanor Steber, Polyna Stoska, and Muriel Rahn, sopranos.

Lawrence Tibbett, honorary president and one of the founders of AGMA, was the first of the two main speakers at the concluding banquet. The noted baritone reminisced about the early struggles and achievements of the organization.

Senator Jacob K. Javits, of New York, in giving the other principal address, said that he hoped to initiate a cultural exchange program between the free world and communism. The

Dello Joio Work In Cornell Festival

Mt. Vernon, Iowa.—The star of Cornell College's 59th annual May Music Festival, on May 2, 3, and 4, was not a performer but a work. After all the traditions of this oldest music festival west of the Mississippi had been observed—the solo recitals by guest artists, the Chicago Symphony concert, the singing of the Cornell Oratorio Society—the most vivid musical memory that remained was that of Norman Dello Joio's "Song of Affirmation", a symphonic cantata for chorus, narrator, soprano solo, and orchestra.

The cantata was having a second premiere, so to speak, having been commissioned by the college for its centennial celebration in 1953 and first performed at that year's May Festival. There is some talk of repeating it every four years for each new crop of students. The composer's setting of texts from Benet's "Western Star" has a combination of dramatic power and fine sincerity that moves musicians and laymen alike. Performance credits went to Harrold Shiffler, of the speech department of Iowa State University, as narrator; Adele Addison, as soprano soloist; Paul Beckhelm, as director of the Oratorio Society; and George Schick, who conducted the performance with the Chicago Symphony.

Miss Addison opened the festival with a recital on May 2. Her ability to dramatize her selections provided some of the festival's most exciting moments.

Jorge Bolet, Cuban pianist, in the second recital, displayed more than the technical brilliance for which he is well known. He also showed a refreshing intellectual grasp of musical

government-sponsored project would begin at the student level, with guarantees of reciprocity between nations. Senator Javits said he would urge waiving of the law requiring fingerprinting in this country of such visitors. He referred to the beneficial effects of sending American artists abroad under the State Department's international exchange program, and said he believed a student exchange with Iron Curtain countries would do much to ease international tension.

At the dinner, four AGMA Awards were made: to David Sarnoff, board chairman of the Radio Corporation of America, for sponsorship of the NBC Symphony and the NBC Opera; Lincoln Kirstein, for his contributions to ballet; William S. Paley, board chairman of Columbia Broadcasting Company, for its Sunday broadcasts of the New York Philharmonic-Symphony concerts; and the Texaco Company, for its Saturday broadcasts of the Metropolitan Opera performances.

John Cameron Swayze, radio and television news announcer, was toastmaster for the dinner, attended by some 600 people. John Brownlee, president of AGMA, spoke briefly; and Regina Resnik, chairman of the anniversary committee, welcomed the guests, introducing those seated at the dais. Telegrams of congratulations were read by Hy Faine, national executive secretary of the union.

To complete the evening, several prominent members of the Guild took part in a satirical revue called "Latticini Freschi" ("Fresh Corn"), directed by Max Leavitt. This ended with some brilliant take-offs of popular singers by Eileen Farrell, soprano, with the expert collaboration of Alec Templeton, at the piano.

structure, bringing out clean, masculine lines even in the most Romantic music of Liszt and Rachmaninoff.

The Chicago Symphony, under Mr. Schick, concluded the festival with a concert that produced many moments of deep listening pleasure. But even the best of orchestras cannot overcome such handicaps as the sight-reading of pieces without rehearsal under an assistant conductor, the use of substitute personnel in key positions, and the employment of a small-scale string section for large-scale pieces.

—Robert Cantrick

Four Guest Conductors For Philadelphians

Philadelphia.—Four guest conductors will be heard during the 1957-58 season with the Philadelphia Orchestra, of which Eugene Ormandy is musical director. They are Paul Kletzki, Erich Leinsdorf, Igor Markevitch, and Fritz Reiner. William R. Smith is assistant conductor.

The instrumental soloists will include Thomas Brockman, Rudolf Firkusny, Clara Haskil, Eugene Istomin, Agi Jambor, Louis Kentner, and Rudolf Serkin, pianists; Zino Francescatti, Jacob Krachmalnick, Isaac Stern, and Camilla Wicks, violinists; William Kincaid, flutist; Marilyn Costello, harpist; and Lorne Munroe, cellist.

Birgit Nilsson, soprano, will sing in a Wagner program. Hilde Gueden, soprano; Vera Zorina; and the Philadelphia Orchestra Chorus will take part in a presentation of Debussy's "The Martyrdom of St. Sebastian". In Beethoven's Ninth Symphony, the soloists will be Maria Stader, Martha Lipton, Thomas Hayward, and McHenry Boatwright. The Temple University Choirs will sing.

Panels on Artists' Problems Held During AGMA Jubilee

The 20th anniversary of the founding of the American Guild of Musical Artists (AGMA) was celebrated with a three-day conference in New York, on June 10, 11, and 12. A conference of union delegates occupied the first day. Three panel discussions open to the public on the second and third days, in Steinway Hall, led to a dinner in the grand ballroom of the Roosevelt Hotel, which brought the observance to a festive close.

The Concert Artist's Need for a Growing Public was the subject of the first panel discussion. Ideas expressed in the meeting are noted in the editorial on page 4. Jay S. Harrison, music editor and critic of the *New York Herald Tribune*, was moderator, and the panelists included Frederick C. Schang, president of Columbia Artists Management; David Rubin, former artist manager and now representative of the artist department at Baldwin Piano Company; Patrick Hayes, Washington (D. C.) impresario; Goddard Lieberman, president of Columbia Records; Leonard

De Paur, director of the De Paur Opera Gala; and Seymour Lipkin, pianist.

The lack of opportunities for American singers and dancers in opera and ballet was the principal concern of the second panel, The Lyric Theatre on the American Scene, for which the moderator was Irving Kolodin, music editor of the *Saturday Review*. Speaking on various aspects of the topic were Norman Dello Joio, composer; Agnes deMille, choreographer; Regina Resnik, mezzo-soprano; Peter Herman Adler, musical director of the NBC Opera; Elemer Nagy, of the Hartt College of Music; Arthur G. Klein, justice of the New York Supreme Court, who as a former Congressman has helped to introduce bills for the promotion of federal aid to the arts.

The final panel took up the role played by the American artist in the international scene. With Emily Coleman, music editor of *Newsweek*, as moderator, the panelists were Roland Hayes, tenor; Robert Schnitzer, gen-

New World of Electronic Music Evokes Admiration and Fear

By H. H. STUCKENSCHMIDT

WHEN I met Igor Stravinsky last September in Venice, where he was preparing the performance of his "Canticum Sacrum", he asked me many questions about German musical life. He did not need to be informed about conductors and orchestras. He knew almost all of the recordings, especially those of his own works, and he spoke with ironic astonishment of some of them, notably one of his "Dumbarton Oaks" Concerto.

But what he wanted to know about specifically, what he had been unable to obtain a clear idea of in America, was the latest trend of compositional technique. "What are the young composers doing?" he asked, and demanded exact and detailed answers from me. I found that he had read through most of the music by Hans Werner Henze and Giselher Klebe. Klebe was one of the few people who visited the master in his hotel in Berlin in September. Their conversation lasted an hour and a half.

Germany Leads Field

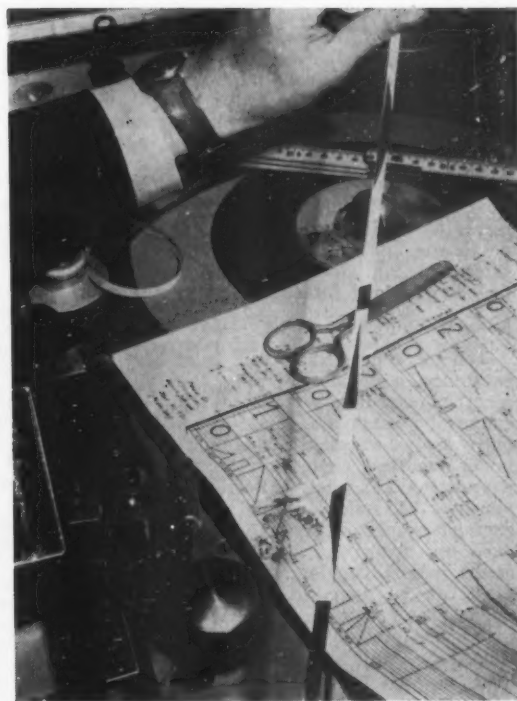
"What is Karlheinz Stockhausen doing?" Stravinsky wanted to know. "And what is happening in electronic music these days? I am very interested in it, and if I were young, I would compose myself in that idiom."

The astute old man had sensed, with his infallible artistic instinct, the field in which German music is taking the lead today. I tried to describe to him the works about which he had heard so much. (The tapes were played for him during his long visit in October and November, 1956, in Munich, where he was detained unfortunately by a serious illness.)

So much nonsense has been written about electronic music in the last few years that it will be good to clarify the issue. Electronic music has opened a new world for us, whose sound and timbre excite our whole range of intellectual and emotional response. Astonishment and fear, admiration and repugnance, scepticism and confidence alternate in us. We ask ourselves if a new world of music is really being discovered here or whether the world, our world of culture, that is, is coming to an end. There are people who are seriously afraid that music is enslaving itself to the machine, or, as some put it, that technique is strangling art.

Demon-Produced Tones

In Hermann Hesse's Book of Fables is found the ironic tale of Doctor Faustus, who is sitting over a glass with Doctor Eisenbart and listening to the future by means of a mephistophelian radio apparatus. "What astounds me," he remarks, "are those other tones, those cries,



Left: Composers Herbert Eimert, studio director, and Karlheinz Stockhausen, at the sound regulator. Above: Score for electronic music

Photos by Heinz Karpine

that can be produced neither by human voices nor by musical instruments. They sound absolutely devilish to me. It must be demons who are producing those tones." Hesse's vision of 1925 anticipates the shock which electronic or any other mechanically produced tone always creates at first hearing. It is the reaction of a poet, in whose romantic fantasy even the impressions of the senses are stamped either by the divine or the devilish.

As Far Back as 1906

The most striking thing in this story is the correctness of Hesse's observation—cries that cannot be produced by human throats or by musical instruments. Apparently this static, in the early days of radio, was caused by faulty reception or some disturbance of the waves, a chance and unavoidable phenomenon that one caused unintentionally and tried to get rid of as soon as possible. Actually, the first timid attempts to create electronic music arose from the observation of such disturbances and acoustical accidents.

The roots of this new music, however, go back to the beginning of our century. In 1906, in the United States, Ferruccio Busoni heard a musical device invented by Thaddeus Cahill, called the Dynamophone. This instrument, which was supposed to produce music mechanically, was demonstrated in performances at that time. Busoni noted that the device could produce third- and sixth-tones, but was quick to add: "Only long and conscientious experimen-

tation and an advanced education of the musical ear will make this unfamiliar material comprehensible by a new generation and useful to the art of music."

And it took the work of a whole generation to arrive at independent artistic achievement in this new realm. Intermediate stages were such bizarre phenomena as the ether-wave music of the Russian engineer, Leon Theremin, who toured through the concert halls of Europe with his apparatus, luring mournful solo melodies from it with the mesmeric gestures of a hypnotist. Further stages towards the Electronic Monochord of today were Joerg Mager's Sphaerophon, the Ondes Martenot of Maurice Martenot, and the Trautonium of Friedrich Trautwein together with its perfected form developed by Oskar Sala, capable of producing several voices. As different as these instruments are in their technical and physical characteristics, as little as their inventors resemble each other in their artistic objectives, they do have one thing in common: they produce tones in an entirely new way, differently from the chordophone, aerophone, idiophone and membranophone, the categories of instruments familiar to us from the chamber and orchestral music of all times and cultures.

Early Experiments

In the early experiments with these various sound-producing apparatuses, the inventors tried to reproduce as closely as possible the familiar tone colors and timbres "in a scientifically perfect

manner." Finally they realized that a violin tone or an oboe tone will never be as well produced for artistic purposes as they are by the violin or oboe. Then they began to search for related tonal colors, until they reached the final stage of courageously exploring a new world of previously unheard sonorities, which opens a third period in the history of the creation of musical tones, if not of music itself.

Third Period

Why a third period? Very simply, because our Western-Christian musical history was dominated by the human voice from the 12th to the 15th centuries. Everything that may be called instrumental music during that period was simply transcribed vocal music, a "canzona da sonar", a "song to be played". Only in the 15th century did instrumental music become independent and develop forms that distinguished it clearly from vocal music or music that could be sung. Therewith began the second period of European musical history.

We know that the tone of new instruments has frequently had a terrifying effect upon those hearing it for the first time, as in the case of that woman in the middle ages who is reported to have fainted and died of shock at the sound of a great organ. And we also know that primitive peoples have forbidden women to play or listen to certain instruments, and that the orthodox Jews ban all instrumental music from the synagogues.

Just as early instrumental music clung to vocal music and imitated its forms, before it developed its own, the new mechanical period is copying familiar models. But the stage of independence is being reached much more rapidly.

If we used the word "sound" as an inclusive concept for every-

New World of Electronic Music

(Continued from page 13)

thing that can be communicated to the center of hearing in the human brain through changes in air pressure and thereby through sensations of tone, we have a term that covers every conceivable musical effect. The electronic experiments have divided this huge and perplexing area of experience into categories and have invented a new terminology for each.

Noise Remains Unchanged

Tone is conceived as free from overtones, a chemically pure element in acoustics, so to speak. It cannot be subdivided and occurs only as a so-called "sine-tone" under practical conditions. Sound is understood as what we have previously called tone. It is tone which contains overtones such as we produce on string and wind instruments, whose conglomerate, however, can be traced back to one single set of natural tones. What we have previously called the chord, the combination of several such tones, is now called a combined sound (Zusammenklang). Only the concept of noise has remained unchanged, still indicating an amorphous impression of sound.

There are intermediate phenomena, apart from these categories, which can be called tonal mixtures—sonorities with non-harmonic elements, combinations of tones of different natural series. We find such tonal mixtures in the sounds of bells, pipes, chimes and similar instruments. Electronic music today uses primarily the sine-tones, that is the simplest, and the tonal mixtures, that is the most complex of these types, apart from noise.

Interpreter Eliminated

Electronic music, which flows to us from loudspeakers, intangible and omnipresent, with all of the possibilities of an expanded stereo-phony, is not sung by human throats or played by human hands. It is no longer needs the reproductive process, since it is directly produced from whatever medium the composer wishes, the magnetophone, the record, or the tape, and is directly communicated to us from those media. The American avant-garde composers call their works "music for tape". This term implies a factor that is both new and important—the human being as a transmitter, an interpreter, is abolished. Thereby music is objectified in a way hitherto scarcely conceivable. Musical notation ceases to be a merely approximate indication for performance, leaving many possibilities to the individual interpreter. The form of a musical work is established for all time by the composer, as in the case of a painting or a statue. We must remember, however, that the creative process in electronic music now takes over the duties previously assigned to the interpreter. Thereby, and also because of the peculiarity of the means employed, the process of musical composition

is complicated beyond any previous conception and also slowed down. It offers possibilities for control and modification that even a composer of the 1920's would never have dreamed of.

As we read the accounts of this painstaking and time-consuming process, a question arises spontaneously in our minds: what is all this leading to? What are the possible benefits from this new music, to which so many gifted and hopeful young composers of France, Germany, Italy, and other lands are sacrificing their energies? Is this unusual channeling of time, imagination, and art worthwhile?

The answer is more romantic than one might suspect. The possibilities are infinite and it is impossible to set up practical limits for them. For the first time in musical history, the entire resources of the



world of sound are available to musicians. The possibilities of dividing tones have now become limitless. Even as recently as the 1920's composers hesitated to use quarter-tones and other such tones in their scores for purely practical reasons, because of difficulties in performance. Alois Haba, in Prague, had to be satisfied with a very clumsy bichromatic piano and with inaccurately tuned string and wind instruments for his quarter-tone music. Today, it is possible to produce any conceivable musical interval immediately and with mathematical accuracy. In place of restricted natural tones and arbitrarily chosen scales, we can now use a scale of minutely divided intervals, such as has been heard previously only in portamento and glissando passages of the human voice and of a few instruments.

Human Limitations Overcome

Equally unlimited is the range of tone colors. In this department infinite gradation is also possible, so that the tonal spectrum may be likened to the color spectrum in the realm of optics. Mechanical limitations of speed have also been eliminated, and dynamically speaking anything can be instantly produced from the faintest pianissimo to the most thunderous fortissimo. Music thus leaves the human sphere, with its thousand physical limitations, and enters the fantastic realm of technical omnipotence. Olivier Messiaen, who is both prac-

tically and theoretically experienced in utopian worlds of sound, has summed up the situation with the words: "La musique a maintenant atteint son plafond." Music has now reached the peak of its possibilities.

New Laws Evolved

Let us see how composers are beginning to exploit these infinite possibilities. Stravinsky has said that no art can flourish in a state of complete freedom. He speaks of the terror that he has felt in composing when he realized the endless number of possible things he could do. The natural philosophers of the Middle Ages spoke of a *horror vacui*. Perhaps we should speak of a *horror pleni*, in the case of composers whose imaginations quail before a superfluity of musical means. Everyone who has ever had any experience with mechanically produced music knows what this shock is.

There are two ways of reacting to it. One is that of the experimenters in the Paris Club d'Essai, as a result of which we have *musique concrète*. It is accumulative, farflung, almost naively enthusiastic production in a vegetative sense, with a thousand by-products and esthetic offshoots. This music calls especially upon the listener's powers of association, since he feels himself torn from sensation to sensation. One cannot deny that there is an artistic side to this feeling of unrest. The shock of encountering millions of possibilities is transmitted from the composer to the listener, and the *horror pleni* becomes an artistic effect.

The other way of reacting to this challenge leads to a conscious and radical limitation of the expressive means chosen. The limitless possibilities are thus submitted to a merciless sifting process; laws are evolved which give this new type of music its own unique forms. In short, one tries to make out of this new material only that which could be made with no other material. A mixture of this new material with material of other types, such as in those pieces of *musique concrète* which have blended the cembalo or the violin with electronic sonorities, is avoided by this radical wing and is attacked theoretically.

Radio Stations Provide Aid

This radical school of electronic music is led by the composer and theorist Herbert Eimert. He has been provided with technical and financial assistance by the West German Radio in Cologne. His studios are the most modern and extensive of their kind in Europe. Recently the Milan Radio has followed this example, and the recordings made there of electronic music by Luciano Berio and Bruno Maderna are very convincing.

As a composer, Eimert has produced works that are more stimulating than really creative. The music of Gottfried Michael König, Paul Grelinger, Bengt

Hambraeus and some of the other electronic composers are also insufficiently spontaneous and logical to provide a standard for this new type of composition. Most of these musicians are also active as writers and in 1955 the Universal Edition of Vienna issued the first number of a journal called "Die Reihe", in which they discuss technical and esthetic matters.

The scores of electronic compositions are unintelligible to the ordinary musician or music lover. They are graphical notations of intensities which cannot be written in notes. Universal Edition has also published one of these scores for the first time, a work by Karlheinz Stockhausen, who was born in 1928. In 1956, at the same time as Ernst Krenek, he made an experiment of combining electronically produced sonorities with the human voice. I wrote about this music, which was performed at Cologne and Darmstadt, in *MUSICAL AMERICA* at that time.

Predetermined Forms

Among the young composers who are trying to create an autonomous electronic music, Karlheinz Stockhausen has often taken the position of spokesman. In an essay published in French, he writes "composing with timbres". By this he means something very concrete, namely tone color such as Schönberg uses freely in the third of his *Orchestral Pieces*, Op. 16, and introduces as a new structural element at the close of his "Harmonielehre".

The tendency of a very advanced modern music to take definite and — as Ernst Krenek has said—totally predetermined forms reaches its apogee in electronic and mechanical procedures. Just as in the canon in Renaissance music and in the isorhythmic procedures of medieval French masters the form of an entire work is established *a priori*, and the rhythmic and melodic shape are blended in a precisely determined structure and design, in electronic music the succession of tones, the rhythm, degree of loudness and variations of tone color are all submitted to a fixed process. The results are extraordinarily complicated and demand an intensive intellectual participation from the listener to be understood. But this is true of all highly polyphonic music.

Means of Association

The way to experience such music is always through association. For it seems to us like something unfamiliar, a completely new type of sound. It corresponds precisely with what the physicist Werner Heisenberg has called "the world, completely transformed by man". Heisenberg declares that in the natural sciences nature herself is no longer the object of research, but rather nature as it has been selected for human examination. Analogously, this new music is a reflection of our approach to music. Electronic music has no

(Continued on page 30)



Mephisto's Musings

Mysterious East

John Sebastian, the young harmonica virtuoso, came back from his Asiatic tour with a full quota of stories of the mysterious East to add to the exotic arcana of the American Artist Abroad.

Terror gripped him after his first concert in Japan when nobody in the audience of 2,000 applauded. (Japanese-style, they were waiting for encores.) In the Philippines he was nonplussed to find that his concert was attended exclusively by Chinese. The reason: the concert was sponsored by the Chinese Chamber of Commerce of Manila. In Bangkok he arranged his own concert, attended by the King of Thailand, with the aid of one Frenchman and two telephone calls. In Afghanistan, where he found he was the first Occidental ever to give a concert in Kabul, 40 musicians representing different musical traditions of various sectors of the country returned the favor by the next day by giving him a three-hour concert of Afghan music.

Sebastian's audiences in Iran overflowed with people of Armenian descent who were convinced, because his name ended in "tian", that he was Armenian. And in Korea a quiet soul, in an endeavor to get a ticket, offered "two lovely, very young girls, at my expense—after the concert".

Sebastian covered 40,000 miles in five months, giving 83 concerts in 16 countries, which goes to show how far you can get on a harmonica.

Ghost

Prolonged hot spells tend to produce interesting, off-the-beaten-path communications in the daily mailbag of this publication. The recent 90-degree siege was no exception, and in the midst of it there arrived a missive comprehensively addressed to "The Editor, also Associate Editor, Managing Editor, Senior Editor, Assistant Editor, Contributing Editor, et al" (somehow the Advertising Manager, the Comptroller and the pleasant chaps who run the elevators in Steinway Hall were overlooked).

The letter was on the stationery of Kirederf Nipohc (pronounced Kirederf Naposh) represented by Freeman Associates of Newark, N. J. Nipohc, according to the letterhead, is The Ghost of Chopin—part-time, one presumes, since he also is a lyricist, composer and playwright—who "became the in-

strumentality for fulfillment of 'what Chopin had in mind' as concerns his nocturnes, his aim, intent and purpose in regard" (sic).

"Several of Chopin Nocturnes are NOW 'SINGABLE'—vocal versions with matching expressive lyrics, truly reasonably interpretive of 'what Chopin had in mind'—i.e. each an 'original adaption lyricized' . . . Exemplary of just one, as accomplished, we cite Chopin's A-flat Nocturne. By comparison, its feature as the outstanding one of the Chopin group which constitutes the music performed for and entitled after the famous ballet, 'Les Sylphide', you know, the A-flat Nocturne is performed, was orchestrated and recorded . . . modified in tempo! Its 4/4 tempo was changed to 3/4 . . . Not so with Kirederf Nipohc in his 'original adaptation with matchingly expressive lyrics' throughout, start to ending note, the turns, the ornamentation and the interlude included—the latter now a recitative (As classical as ever!). We should love to have you hear it . . ."

Well, it's a long ride to Newark, even to visit the Ghost of Chopin. Besides, more hot spells will be coming up and I confidently am looking forward to the appearance of Drahcir Rengaw who, I understand, has arranged some well-known music dramas for zither sextet.

Frustrated Musicians

Comes to hand a new booklet of essays reflecting the profound research over the past year by members of the FMS, better known as the Frustrated Musicians Society. The author is Goodwin Clarke, secretary of the society, whose recent publications have included such definitive works as "A Survey of Rosin Manufacturers in the Po Valley", "The Art of Packing Sordines and Organ Ciphers" and "A New Cryptographic Analysis".

The latest official publication of the society, entitled "The Baroque Record", contains, among other things, an illuminating discussion of the madrigal which represents, to say the least, a fresh point of

view on this ancient subject. The title of this essay, appropriately, is "Madrigal".

"In the course of our investigations into the field of music in the Baroque era, we naturally discover many facets of musicology which have no direct bearing on the purpose of our research. Madrigals are a typical example of this situation, and in the past few weeks we have stumbled upon a virtual treasure-chest of this form of music.

"For example, while carrying out a commission for the National Fisherman's Association in an attempt to find out if the German 'lieder' had anything to do with fishing rods, we came upon a brilliant cycle of German madrigals composed by Friederick Bratsche. His largest work, by a count of measures, is a lilting elegy titled 'Kommen Ze Thru Der Schnappes'. Other madrigals in the cycle include 'Der Kinders iss Knippen der Skotch, by Gotsch', and 'Hows-kommen Hans Haben der Hangopher'.

"Then, last week, while investigating a withered old English catalogue of music called 'Meade Halle Melodies', we found the refreshing words of Willis Wimberly, one of England's earliest known composers. We found that he wrote such things as, 'I Get Tears in My Ears, When I Lie on My Back, in My Bed, When I Cry Over You'; or that plaintive song, 'A Dog Might Be a Man's Best Friend, But I Can't Stop Hounding You'. He also wrote a 40-stanza saga about a woodwind player entitled, 'He Was Only An Oboe Player, But He Blew His Chances With Love'.

"There are many other madrigals that we've run across, such as the musical riddle, 'If Handel's Gone Into Haydn, Then How Can We Get Him Back?', but as we've indicated, they're just not in our field. This is a fact which should make all our members a great deal happier."

An unorganized organization, the FMS has as its honorary administrators Ernest White and Edward Linzel, director of music and organist, respectively, of the Church of St. Mary the Virgin, in New York, and Ernest Harrison, first oboe, and Kenneth Pasmanick, first bassoon, of the National Symphony, Washington, D. C.

Price of Freedom

The Community Concerts organization of Chicoutimi in the province of Quebec, better known to its members as La Société des Concerts de Chicoutimi, was the proud host last season to a Hungarian refugee family that had arrived on this continent just four weeks before. The occasion was a

recital by the tenor John McCollum, and the official welcome took place before the program.

The head of the refugee family, Maximilian Frirsz, is a violin-maker. When he fled from Budapest, he was able to take with him only one violin, one viola, two bows, and part of his tools. While waiting in Vienna, he had to sell one bow and the viola, so that he arrived on this side of the Atlantic with only the violin.

One violin represents to Mr. Frirsz anywhere from 1,000 to 1,500 hours of work. It is food for thought to realize that the violinmaker left behind in Budapest 85 instruments. That is indeed a high price to pay for freedom, and the Chicoutimi association was honoring itself in paying tribute to Mr. Frirsz and his family.

Best Bohemian of All

One of my imps writes me that he was recently "cast into interior darkness" in the rear of a seemingly mile-long main floor of an auditorium in a certain midwestern city during the opening night performance of the Met on its annual spring tour. With the aid of a powerful spyglass he could about make out figures on the tiny stage cavorting in the costumes of Parisian Bohemians. What they were singing was relayed to him by an enthusiastic Latin in the row ahead who whistled and hummed aloud any of the strains that were familiar to him. Since these were two or three keys lower than what was wafted from the front the effect was 'modrun' enough to satisfy a confirmed atonalist or a denizen of the lower depths like himself.

But the surrounding patrons were not pleased. For almost three acts the ardent Latin waxed stronger and stronger, fortified during intermissions by quaffs of some powerful and redolent concoction from a nearby bar. At long last a burly policeman appeared to entice the Latin out of his seat in the middle of the row with some subdued but intensive "Hists" and "Come ouuta theres", to which our Latin friend responded with some violent head-shaking "Noes". The row was then cleared, the policeman dove in; there was a click of handcuffs, and our little Latin was dragged outside, where he emitted some high C's that could not be matched onstage.

From then on dullness settled around him, writes my imp. He thinks the best Bohemian of them all was undeservedly ejected. So also thinks your

Mephisto



Artists and Management

Campora on Roster Of National Artists

Giuseppe Campora, Italian tenor who made his Metropolitan Opera debut in 1955 as Rodolfo in "La Bohème", has signed a management contract with National Artists Corporation. Besides being a member of the Metropolitan, Mr. Campora has sung in leading opera houses in Europe and South America. He can be heard on four full-length opera recordings, in two of which, "Tosca" and "Madama Butterfly", he sings opposite Renata Tebaldi. He also sang the tenor parts in film versions of "Aida" and "Butterfly".



Italian Line
Giuseppe Campora

Turandot To Open City Opera Season

The New York City Opera's complete list of productions for its fall season includes five novelties, two revivals and six operas from the company's permanent repertoire. Puccini's "Turandot", one of the two revivals, will open the season on Oct. 9. The other revival will be Gounod's "Faust", which has not been performed by the company since the 1955 spring season.

Falla's ballet with songs, "El Amor Brujo", will share an evening with his opera "La Vida Breve", last heard in New York in 1926 when it was performed at the Metropolitan Opera. Jose Iturbi, who will conduct these two works, will be making his United States debut as an operatic conductor on this occasion.

The three other works new to the company will be Verdi's "Macbeth", to be staged by Margaret Webster; Mozart's "The Abduction from the Seraglio", to be conducted by Peter Herman Adler and staged by Michael Pollock; and Lehar's "The Merry Widow". The remainder of the repertoire will include "La Traviata", "La Bohème", "Die Fledermaus", "Susannah", "Carmen", and "Madama Butterfly".

Julius Rudel, general director of the New York City Opera, announced the appointment of Michael Pollock as artistic administrator.

Lustig Management Signs Breval

Jeannette Breval, French lyric soprano, has been signed by the Ludwig Lustig Management. Miss Breval, now making her home in New York, was born in Paris, and studied at the

Paris Conservatory of Music. She made her debut in 1951 under the leadership of Albert Wolff, singing Ariane in "Ariane and Blue Beard" by Dukas. She was also invited to appear as Marguerite in "Faust", Mimi in "La Bohème", Micaëla in "Carmen", Eurydice in Gluck's "Orphée", and the title roles in "Manon", "Thais", and "Hérodiade". Miss Breval also sang Tosca in France, Belgium, and Switzerland. She has also been soloist with the Padeloup Orchestra in Paris and has sung on many TV and radio programs in France and Belgium.

Puerto Rico Opera Travels by Air

The Puerto Rico Opera Festival Company, organized by Albert B. Gins for *El Mundo*, principal newspaper in San Juan, left New York by air on June 13. Eleanor Steber, Dorothy Kirsten, Rosalind Elias, Giuseppe Campora, Roberto Turrini, Cesare Valletti, Leonard Warren, Frank Guarrera, and Jerome Hines were among the artists traveling with the company, which had been rehearsing in New York at Metropolitan Opera studios and at the New York City Center.

The entire company, consisting of 108 artists from New York, including orchestra, chorus, ballet, conductors, and stage directors, left on two chartered planes. Costumes, scenery and all other material of the company was sent down in advance by boat. The festival was scheduled to open on June 14 with a performance of "Tosca" at the theatre of the University of Puerto Rico. This is the fourth consecutive year that the company has performed in Puerto Rico.

Giesen and Boomer Open Dallas Office

Eastman Boomer, vice-president of Giesen & Boomer, Inc., and Columbia Lecture Bureau, Inc., has announced the opening of a new office at 7612 Bryn Mawr Ave., Dallas, Texas. The office will be headed by Lanham Deal, former manager of the Dallas Symphony and president of the Dallas Civic Music Association. His partner in the new venture is Mildred Sale, secretary of the Civic association.

The new firm will represent Giesen & Boomer management artists and lecturers exclusively in the Southwest. This alliance marks the first national management with offices in the fast-growing Southwest.

Swissair Opera Tour Dates Announced

The Swissair Opera Tour will leave New York on Feb. 17, 1958, for a 33-day trip, visiting Italy, Austria, Germany, England, France and Portugal. Attendance at performances in the major European opera houses is included, as well as a few days rest at Estoril before returning to the United States. The rate for the entire tour is \$1,995.

Alicia Markova will return to the Metropolitan Opera next season to repeat her role as premiere ballerina in the revival of Gluck's "Orfeo".

Cziffra, Walter Berry Signed by Columbia

Gyorgy Cziffra, Hungarian pianist, and Walter Berry, American baritone of the Vienna State Opera, have been signed by Andre Mertens, vice-president of Columbia Artists Management, who recently returned from a two-month talent hunt in Europe.



Gyorgy Cziffra

Mr. Cziffra, who made a dramatic escape from Hungary in November, is scheduled to make his American debut at Chicago's Ravinia Festival on July 18 and 19 and will then play at the Hollywood Bowl on July 23 and Aug. 1. His first recording was released by Angel on June 1 and has received a warm reception from record critics across the country.

Walter Berry has appeared extensively in Europe for the past eight years and is known to American audiences through his performance in the Salzburg produced film "Don Giovanni". His operatic debut in the United States will take place in the fall when he sings the role of Figaro in the Chicago Lyric Opera's production of "The Marriage of Figaro". His first concert tour of the United States is scheduled for the 1958-59 season.

Mayfair Named Agent For Berlin Festival

The Mayfair Travel Service has been appointed exclusive agent for the Berlin Music Festival, to be held in Germany from Sept. 22 to Oct. 8. Tickets can be obtained through their office at 119 West 57th St., N. Y. They are also offering packages of three and five days in Berlin. These packages include room, breakfast, and one ticket for a performance. The three day package ranges from \$13.50 up, and the five day package from \$20.50 up.

Swiss Pianist To Visit America

Margrit Weber, Swiss pianist, will tour the United States during the winter and spring of 1958 under the direction of her personal representative, Thea Dispeker.

Bar-Illan on Tour Of Latin America

David Bar-Illan left on June 15 for his first tour of Latin American countries, including Venezuela, Brazil, Uruguay, Argentina, Chile, and Peru.

The 2½-month visit of the young pianist will be followed by his fifth coast-to-coast tour of the United States. The America-Israel Cultural Foundation is sponsoring the tour, in which the Oranim—a group of four Israeli singers, dancers and musicians—will take part.

Hurok Signs Roberto Iglesias

Roberto Iglesias and his flamenco dancers, who gave one performance in New York at Carnegie Hall on May 18, have been signed for a United States tour by S. Hurok. The company, which is presently in Europe, will be presented in the 1958-59 season, according to present plans.

Fournier Embarks On South America Tour

Pierre Fournier has just begun his third tour in South America, where he is giving 20 concerts in Brazil, Argentina, Uruguay, and Chile, including a recital at the Colón Theatre in Buenos Aires on June 22. The cellist's two-month American tour next fall, beginning in late October, will take him from coast to coast and will include appearances with the Boston Symphony, the New Orleans Philharmonic-Symphony, the El Paso Symphony, and the Portland Symphony, as well as in solo recitals and chamber-music concerts.

The New York area will hear Mr. Fournier in recital at the Frick Collection, as soloist with the Boston Symphony, and in a sonata recital with Eugene Istomin at the Metropolitan Museum of Art.

Prior to his departure from Europe, Mr. Fournier purchased the famous Italian Carlo Bergonzi cello known as the "Gudgeon", considered the most perfect cello in the world.

National Music League Names Leach President

At its board of directors meeting on June 4, the National Music League appointed Richard P. Leach, director of the Metropolitan Opera Guild, president of the board for the forthcoming season, replacing Robert E. Simon, Jr. The board also appointed Alfred A. Rossin managing director of the league to assume the position formerly occupied by Mrs. Anna C. Molyneux. Newly elected to the board of directors was George R. Marek, vice-president and general manager of RCA Victor Records.

Isabelle Fisher To Manage Dancer

Management of Merce Cunningham and Dance Company has been assumed by Isabelle Fisher. Miss Fisher formerly served as assistant booking director for Civic Concert Service.

Helmer Leaves National Artists

Larry Helmer, Vice-President of National Artists Corporation in charge of the Western Territory, has resigned, to accept a position in the Executive Department of Walt Disney Productions in Burbank, Calif.

Warren Unable To Go On Tour to Russia

S. Hurok's office has announced that Leonard Warren, Metropolitan Opera baritone, will be unable to participate in a cultural exchange of Russian and American artists next season because of previous commitments. Mr. Warren and Blanche Thebom, Metropolitan mezzo-soprano, were part of an exchange plan that is bringing several Russian musicians here. Miss Thebom, now singing with the Royal Opera at Covent Garden, London, is scheduled to appear in Moscow for four weeks in November.

Emil Gilels, Russian pianist who visited the United States last year, is already scheduled to open his second tour with the Pittsburgh Symphony on Jan. 7. On Jan. 10, Leonid Kogan, Russian violinist, will start his first American tour with the Boston Symphony under the direction of Pierre Monteux.

Mr. Hurok has also signed the Bolshoi Theatre Ballet for a ten-week United States engagement. He has also obtained the exclusive United States rights to present Galina Ulanova and her ballet company, the Igor Moiseyev folk dance troupe, David Oistrakh, violinist, and Aram Khachaturian, composer.

If formidable diplomatic barriers, such as the United States immigration law that makes it mandatory for all visitors and immigrants to submit to fingerprinting, can be overcome, the Moiseyev group of 100 dancers will open in New York next April after the Metropolitan Opera vacates its theatre, and the Bolshoi company of 150 persons will appear on the same stage in April, 1959.

Three Americans Set For Italian Debuts

The International Opera Exchange of New York in association with Attivita Lirica e Cinematografica, Rome, Italy, announces that its first group of American artists will make their debuts in Italy this summer. Included in the group are Gloria Gargani, soprano, Cranston, R. I.; Ruth Eskay, mezzo-soprano, Philadelphia; and Harriett Franklin, soprano, New York City.

Mrs. Bernardo DeMuro, director of the Exchange left for Italy on May 18 to complete arrangements for future debuts.

Two Pianists Win League Contracts

Joseph Schwartz and Anton Kuerti, pianists, have been awarded National Music League management contracts as a result of auditions recently held in New York.

Mr. Schwartz, a native of New York City, has studied at the Juilliard School of Music with Rosina Lhevinne and Irwin Freundlich. Mr. Kuerti, born in Vienna and now an American citizen, is a graduate of the Cleveland Institute of Music. He is currently studying with Rudolf Serkin at the Curtis Institute.

Petrillo Re-elected At AFM Convention

Denver.—At its 60th annual convention in Denver this past June, the American Federation of Musicians voted against a resolution to curb the power of its president. The union's by-laws give him "absolute" power to make decisions and issue orders in cases where, in his opinion, an

emergency exists. These executive orders are "conclusive and binding upon all members and/or locals". The resolution was beaten by a voice vote.

James C. Petrillo, president of the AFM, then rose to urge the delegates to reconsider. It was the first time he had ever personally sought to relinquish the unusual authority of his office, which became a part of the union's by-laws long before he became president in 1940. He pointed out that the AFM was the only international union with such a law on its books. With a responsible president, he said, he considered it a good law for the union; but he thought killing the "dictatorial powers" section would prevent others from bringing it up to cloud other issues in the future. At his request the resolution was again taken up and again defeated.

Later, Mr. Petrillo and the union's other officers and board members were unanimously re-elected.

Cleveland Orchestra's New President, Manager

Cleveland.—Frank E. Joseph, Cleveland attorney, has been elected president of the Musical Arts Association, succeeding Frank E. Taplin. Mr. Taplin, who served for two years as president of the association, sponsoring group of the Cleveland Orchestra, has resigned to become assistant to the president of Princeton University.

A. Beverly Barksdale has been appointed manager of the orchestra for the 1957-58 season. For several years he has been supervisor of music at the Toledo Museum of Art. He succeeds George H. L. Smith, who left the orchestra in the midst of its recent European tour. An employee of the orchestra for 17 years, Mr. Smith became the chief manager shortly after William McKelvy Martin, with whom he had been co-manager, resigned in December, 1956. Olin Trogdon, a member of the orchestra and personnel manager, handled Mr. Smith's duties for the duration of the tour.

George Szell, conductor of the Cleveland Orchestra, has been engaged by the Amsterdam Concertgebouw Orchestra as its second regular conductor for three years. Mr. Szell will share the podium with Eduard van Beinum during the coming season, conducting for about six weeks in November and December. His share in leading the orchestra will be more extensive during the 1958-59 and 1959-60 seasons.

New York Philharmonic Increases Revenues

The New York Philharmonic-Symphony has had reduced operating costs and increased revenues for its 1956-57 season. The ticket sales for the orchestra's regular Carnegie Hall concerts were \$31,000 above the previous season, and the royalties from the orchestra's recordings have doubled. The Friends of the Philharmonic have raised \$202,000; however, \$16,000 remained to be raised by May 31, to balance the society's budget for the current fiscal year.

Antek To Lead Chicago Youth Concerts

Chicago.—Samuel Antek, conductor of the New Jersey Symphony, will conduct the two six-concert series of Young People's Concerts to be given next season by the Chicago Sym-

Hurok Leaves National Artists

S. Hurok and National Artists Corporation have announced that their association will terminate at the end of the 1957-58 season. National Artists has handled booking arrangements for Mr. Hurok's artists for many years.

phony. Mr. Antek was the conductor of the Philadelphia Orchestra's Young People's Concerts for the past four years.

Washington Square Chamber Music Series

There will be free chamber music concerts in Washington Square this summer on Aug. 5, 12, 19, and 26. For the fifth year they will be presented by the Washington Square Association. The conductors will be Fritz Rikko, Otto Lehmann, and Frederique Petrides.

Mr. Lehmann, who last summer for the first time led an opera during the series, will conduct Domenico Cimarosa's one-act comic opera "L'italiana in Londra" ("The Italian Girl in London"). The opera will be given in concert form in the second event of the series, Aug. 12. It will be sung in an English translation by George and Phyllis Mead.

Smith To Conduct Programs for Children

Philadelphia.—William R. Smith, assistant conductor of the Philadelphia Orchestra, will direct the series of five children's concerts to be given during the 1957-58 season.

Mr. Smith, who was named as assistant to Eugene Ormandy at the start of the 1952-53 season, was given the title of assistant conductor last fall. As director of the children's concerts he succeeds Samuel Antek, conductor of the New Jersey Symphony, who directed the entire series of these concerts for the past two seasons.

ANTA Schedules Five More Tours

The American National Theatre and Academy (ANTA) has signed five more solo artists and groups for tours of South America, the Near East and the Far East. Scheduled to leave for South America are Blanche Thebom, July 15; the Columbus Boychoir, Aug. 3; and the Zimble Sinfonietta, Aug. 18. In September, Marian Anderson, contralto, and Edward Vito and Arthur Lora, harpist and flutist, will leave for the Near and Far East.

Atlanta Symphony Reappoints Sopkin

Atlanta, Ga.—Henry Sopkin, conductor of the Atlanta Symphony, has signed another two-year contract to conduct the orchestra. The contract, to extend through the 1958-59 season, will run through Mr. Sopkin's 14th year with the Atlanta Symphony.

The current season, just ended, has been the busiest and most stimulating in the orchestra's history. In addition to the regular subscription series of 11 concerts, the orchestra's appear-

ances have included 12 Young People's concerts, three presentations sponsored by the Colonial Stores of Atlanta, one sponsored by Georgia Institute of Technology, one broadcast over station WSB, four Tiny Tots (three to seven years of age) concerts and a tour of Georgia towns—Valdosta, Columbus, Milledgeville (two appearances) and Macon.

—Helen Knox Spain

Metropolitan Lists New Madama Butterfly

An authentic Japanese production of Puccini's "Madama Butterfly" will have its premiere in February of next season at the Metropolitan Opera. This will be the first new production of the opera at the Metropolitan in 34 years, and will be directed and designed by two of Tokyo's leading theatrical craftsmen, Yoshio Aoyama, stage director and Motohiro Nagasaka, scenery and costume designer. Antonietta Stella, Italian soprano, has been scheduled for the title role, and she will be singing this part for the first time at the Metropolitan. The conductor for the opera will be Dimitri Mitropoulos.

The price of tickets to the Metropolitan Opera will go up 10% next season, the most expensive orchestra seat costing \$9.35. Another innovation will be the increase in number of performances in the Monday evening and Saturday matinee series from 20 to 22 for the full series.

As in the past, the opening performance of the 1957-58 season, on Oct. 28, will not be included in any subscription series.

Alonso Leaves Ballet Russe

Alicia Alonso, guest prima ballerina with the Ballet Russe de Monte Carlo for the past two years, concluded her contract with the company on May 4. In mid-July, Miss Alonso will stage and star in a full-length production of "Coppelia" at the Greek Theatre in Los Angeles. Other artists scheduled to appear in the ballet include Andre Eglevsky and Niels Bjorn Larsen.

Cedar Rapids Symphony Re-engages Denecke

Cedar Rapids, Iowa.—Henry Denecke has been re-engaged for the fifth season as musical director of the Cedar Rapids Symphony.

The 1957-58 season, which will commence on Oct. 14, will present six concerts, the last, on April 28, will be devoted to a concert version of Verdi's "La Traviata".

Soloists during the season will be Joseph Fuchs, violinist, and John Pennink, pianist.

Richmond Symphony Appoints Schenkman

Richmond, Va.—Edgar Schenkman has been appointed conductor of the newly formed Richmond Symphony for the 1957-58 season. Mr. Schenkman, who has been musical director of the Norfolk (Va.) Symphony for the past nine years, will divide his time between the two orchestras.

Shreveport, La.—John Shenaut, conductor of the Shreveport Symphony for the past nine years, has been re-engaged for the next three years.

Books

Fine Book on Cello Playing Written by Eisenberg

By BERNARD GREENHOUSE
(As told to Rafael Kammerer)

MAURICE Eisenberg's recently published "Cello Playing of Today" should find a welcome place in every cellist's library. As a technical treatise alone, the book meets a long-felt want. An invaluable guide for the student at every stage of his development, and a boon to the teacher, the book can be an inspirational refresher for the artist-performer.

While no one, of course, can learn to play a musical instrument by book alone—there are too many intangibles involved and too many points that can only be shown or demonstrated at the instrument by the teacher—"Cello Playing of Today" comes as close as possible to being a "do-it-yourself" book. Mr. Eisenberg's treatment of all cellistic problems is so basically sound, concise and explicit that even young students can understand it.

Profusely illustrated with photographs showing the proper way of holding the hands and arms, the book contains numerous carefully chosen musical examples and practice exercises, all of which are clearly annotated and elucidated. The Table of Contents is arranged in such a way that the cellist using the book can put his finger, as it were, on any problem for which he is seeking a solution. If he has a "thumb" problem, for instance, he can turn to Chapter VI, "The Elements of Thumb Position", or to Chapter VII, "The Independence of the Thumb", with reasonable certainty of finding the desired help.

We need not accept Mr. Eisenberg's solutions *carte blanche*. There are always occasions when we have to circumvent a difficulty in our own way. What counts in the final analysis is getting the desired effects with the least expenditure of energy.

Endorsement by Casals

Along with the interesting Table of Contents, Mr. Eisenberg has included, for ready reference, an indexed list of the musical quotations used in the book. There is also a page devoted to Definitions and Signs, which includes a number of new ones, such as the sign for the Jump-Shift (an interlocked J and S—S), designed by Mr. Eisenberg himself. In the Preface, Mr. Eisenberg gives the would-be-cellist sound advice on what to aim for and what to guard against, in our present mechanized era of

music-making. He reminds the student, who is all too often obsessed by speed and agility, that an expressive singing tone is the instrument's most endearing quality. That Pablo Casals has written the Foreword and endorsed the book wholeheartedly is in itself an affirmation of its worth.

The art of cello playing as we know it today stems from Casals and the radical changes he made in the technical handling of the instrument some 50 years ago. Casals brought ideas to the cello that were completely new. He developed a whole new way of fingering, which is explained in great detail, along with the logic that lies behind Casals' innovation in bowing as well as fingering, in Mr. Eisenberg's book. Fingering is very important in cello playing, more so than for the other string instruments, because of the great distances that have to be spanned, and spanned quickly, without losing sight of the aimed-for musical results.

Casals' innovations have not only made the cello a more flexible instrument, they have enhanced its expressive capabilities enormously. Not only that, they have had a far-reaching effect on all string players. Before Casals opened our eyes to the beauties inherent in the Bach Suites, for instance, these masterpieces were used by cello teachers primarily as technical exercises. When Casals first appeared, his unorthodox fingerings and bowings puzzled, and sometimes dismayed, the cellists trained in the old school. Today, they have been universally adopted, partly through the influence of Casals' playing and partly because his principles were formulated and put into practical study form by the eminent pedagogue, Diran Alexanian, in his excellent treatise on cello technique. "Cello Playing of Today" is not intended to supplant Mr. Alexanian's book, which was written 25 years ago, but brings up to date the approach to Casals' principles.

For many reasons, books of technical studies are still used in cello training that are now obsolete and that antedate the enlightened era of Casals and modern ideas of cello playing. This causes a good deal of confusion in the minds of

cello students who, taught in the old-fashioned manner in the beginning, are forced to restyle their whole technical apparatus when they come to study the masterpieces of cello literature, especially the contemporary works. "Cello Playing of Today" obviates the necessity for using this material.

I might add here, though, that there is a tremendous repertoire of pedagogical works for the instrument that are still useful and that should be revised. Nine-tenths of it is neglected simply because it has to be refingered and rebowed in line with present-day technical principles before it can be of any value to the student. Teachers, hard pressed for time, hesitate to assume what seems to them an unnecessary and time-consuming burden of editing. On the other hand, it is not likely that these works will ever be reissued in modern editions, the demand would not be great enough to make the venture commercially feasible.

As I have said before, "Cello Playing of Today" is a book that



Maurice Eisenberg (left), author of "Cello Playing of Today", visits with Pablo Casals, who has written the book's foreword

has been needed for many years. At last the cello student has a handy reference and guide book to check his practice progress. I have recommended the book to all my students and have discussed it with my colleagues, all of whom, like myself, have found it stimulating.

In closing, I quote, as the best hint on how to use this book, the final paragraph in Casals' Foreword: "My advice to students and professors is:—Read this book slowly, a little at a time. Consult it frequently, and always on the precise point about which you need help at the moment."

Books Received

(More detailed reviews of some of these books will appear in later issues of *MUSICAL AMERICA*.)

The Essence of Music. By Ferruccio Busoni. Translated by Rosamond Ley. (Philosophical Library. \$6). Essays and correspondence extracts by the Italian composer and pianist, who died in 1924. 204 pages.

Opera Caravan. By Quaintance Eaton. Foreword by Rudolf Bing. (Farrar, Straus and Cudahy. \$7). Adventures of the Metropolitan Opera Company on tour from 1883 to 1956, with complete tour casts. Illustrated. 400 pp.

Mozart and Masonry. By Paul Nettl. (Philosophical Library. \$4.75). An analysis of the composer's Masonic career and Masonic compositions, dealing also with the Masonic connections of Beethoven, Wagner, Sibelius and others. Illustrated. 150 pp.

Pocket Encyclopedia of Music. By Harry Dexter and Raymond Tobin. (Philosophical Library. \$2.75). Descriptions of the best-known symphonies, concertos, operas, etc., biographical facts about composers and interpreters, history of musical instruments. 160 pp.

Chamber Music. Edited by Alec Robertson. (Pelican. 95c). A guide to the chamber-music repertoire from the early 18th century to the present. 427 pp.

Hymn Tune Names. By Robert Guy McCutchan. (Abingdon Press. \$3.75). Authentic background information on some 2,000 tunes, familiar and unfamiliar, presented in nontechnical style. 206 pp.

Makers of the Harpsichord and Clavichord. By Donald H. Boalch. (MacMillan. \$12.50). Record of 820 makers of the harpsichord, spinet, virginal and clavichord from the 15th to the 19th centuries, with accounts of over 1,000 surviving instruments from their hands. 169 pp. Illustrated.

Keyboard Harmony and Improvisation. By Maurice Lieberman. (W. W. Norton. Two volumes, \$3.95 each). Text designed to provide students with a solid grasp of fundamental harmony, practically applied. 381 pp. (both volumes).

Third Survey Issued Of Music in Germany

Bonn, Germany.—For the third successive year, Inter Nations and the German Section of the International Music Council have issued a valuable booklet called "There's Music in Germany". The current brochure, for the 1956-57 season, includes in considerable detail information about opera houses, orchestras, music festivals, congresses, summer courses, and competitions in Germany. There are also articles by Heinz Joachim on "Music in Germany", by Everett Helm on "Six Modern German Composers", by Herbert Eimert on "Electronic Music", and by Hans Mersmann on "Music Study in Germany".

Haydn Catalogue Being Published

This summer the first volume of the "Thematic and Bibliographical Catalogue of the Works of F. J. Haydn" will be published in Vienna. Anthony van Hoboken, editor, began work on it 30 years ago. The "Catalogue" will consist of two volumes: Part I, being issued in July, contains the instrumental works; it comprises 904 pages and over 3,000 musical examples. The second volume, now in preparation, will list the vocal works, the Scottish Songs, and all works published as collected editions.

* "Cello Playing of Today", by Maurice Eisenberg, in collaboration with M. B. Stanfield. Foreword by Pablo Casals. 147 pp. (J. H. Lavender & Co., London. 40 shillings)

Personalities

Igor Gorin received a signal honor on June 5, when he was awarded the ASCAP Gold Medal for his contribution to American music as a singer and composer. The citation read: "ASCAP joins the General Federation of Women's Clubs in presenting this medallion to Dr. Igor Gorin, composer-singer in recognition of his many contributions to the cause of American music." The award was made by Paul Cunningham, president of ASCAP. Vice-president Richard Nixon made the address at the ceremonies. This is the first time that a performing artist has been so honored.

E. Power Biggs was invited to give recitals in both East and West Germany from June 23 to July 8. Among his engagements was scheduled a performance at the St. Thomas Church in Leipzig, where Mr. Biggs played the identical Bach program on the same organ that was played there in 1841 by Mendelssohn.

Maria Meneghini Callas has been appointed a Knight Commander of the Italian Republic by Pres. Giovanni Gronchi.

Jerome Hines and his wife, **Lucia Evangelista**, will appear together for the first time in opera, Puccini's "Tosca", according to Alfredo Sili-pigni, musical director and conductor



Above: Joseph Schuster is on his way for tours of Hawaii and the Orient. In March the cellist will appear as soloist with the New York Philharmonic-Symphony

of Suburban Concerts, Inc. The first performance is scheduled for Oct. 23 at the Montclair Theatre, N. J. Miss Evangelista will sing the title role; Mr. Hines, Scarpia.

Gold and Fildale, who rediscovered Mendelssohn's score for his Concerto in A flat major, will give the first New York performance of the work next February with the New York Philharmonic-Symphony, under Dimitri Mitropoulos. The duo-pianists will also perform the work in many cities in Europe. In Munich, on Nov. 15, they will give the European premiere of Milhaud's Concerto for Two Pianos with the composer conducting.

Mr. and Mrs. Theodore Bloomfield became the parents of a second child, Katherine Marie, on May 14.

Lonny Epstein will be the soloist in the Mozart Piano Concerto, K. 449, in

E flat major, at the Salzburg Festival on Aug. 14. She is also making tape recordings for Radio Nuremberg.

Carl Palangi has turned down a three-year film contract for \$1,000 a week because he was wanted as an actor and the bass-baritone prefers to be known as a singer. Mr. Palangi will make his sixth annual appearance in Salt Lake City in July and then will appear with the St. Louis Opera Company for a week before returning to the San Francisco Opera.

Howard Mitchell receives the award of the National Music Council "for distinguished services to American music" from **Howard Hanson** (right), president of the council. **Edwin Hughes**, executive secretary, looks on



Jennie Tourel returned from her European and Israeli tour on June 20. Following engagements at Katonah, N. Y., and Grant Park, the singer will be at the Aspen Festival during July. She will tour South America in August and September, returning for her American tour this fall.

Herbert Barrett, accompanied by Mrs. Barrett and their two daughters, is currently on an eight-week visit of Europe. London, Amsterdam, Paris, and Rome are cities where he will be negotiating with artists and group attractions for American tours for the 1958-59 season.

Mack Harrell is scheduled to sing Kurvenal, Wotan in "Die Walküre", Amfortas, and Jokanaan in "Salome" with the Metropolitan Opera next season.

Wilfred Pelletier was scheduled to fly to Europe on July 4 on a mission for the Canadian government. Mr. Pelletier will make a survey of music schools in Paris, Milan, Rome, Berlin, Vienna, and Geneva. He will be accompanied by his wife, **Rose Bampton**. Mr. Pelletier returns from Europe to conduct the first concert of the Montreal Music Festival on Aug. 6.

Ruth Slenczynska's autobiography, written in collaboration with Louis Biancolli, is appearing in a 25,000 word condensation in the July issue of *McCall's Magazine*. The full-length book, titled "Forbidden Childhood", will be published in October by Doubleday and Company.

Concert auspices that booked **Van Cliburn** for this season have had a narrow escape, whether they know it or not. When the pianist went before his draft board in his native Kilgore, Texas, recently, he fully expected to leave the keyboard behind for the drill field. But the army ordered him

back to the concert field. Perhaps it thinks he needs toughening up?

The story of the **Trapp Family** has been made into a feature-length film in Germany, which was recently shown in Berlin.

Jean-Léon Destiné takes his company of dancers, singers, and drummers on an extensive tour of Japan and the Orient on July 22 following their engagement at the Jacob's Pillow Dance Festival. On their re-

harmonic, and also performances with the Royal Philharmonic, Tulsa, and Montreal orchestras.

Mr. and Mrs. Giuseppe Campora became the parents of a daughter, their first child, on June 3 in New York City. That same night Mr. Campora sang Alfredo in "La Traviata" in Montreal.

Regina Resnik was the featured soloist at the ninth annual concert, "Music Under the Stars", held at



In Paris, Leon Barzin (right) conducted on May 16 the Lamoureux Orchestra for the Pleyel Bicentennial Concert, for the benefit of the National Music Conservatory, with Jean (left), Robert, and Gaby Casadesu as soloists

turn the company will launch a coast-to-coast tour of the United States and Canada.

Benno Rabinof has the exclusive performing rights next season for Paul Creston's new Violin Concerto.

The **Mozart Trio** has been engaged to sing in the fall concert series at the Corcoran Gallery of Art in Washington. The trio will tour the South and Southwest in February and shortly thereafter will leave for Europe, returning to Portugal for its third visit and also appearing in the Madeira Islands.

Gary Graffman's engagements for next season include five appearances with the Boston Symphony, four with the Los Angeles Philharmonic, four with the Liverpool (England) Phil-

Roman Totenberg (left) and violin-maker **Simone F. Sacconi** examine the interior of the "Ames" Stradivarius, which belongs to Mr. Totenberg and was made by Stradivarius when he was 90



Ebbets Field, Brooklyn, on June 19. The concert, in which members of the New York Philharmonic-Symphony, under Robert Zeller, were heard, benefitted the America Israel Cultural Foundation.

Mr. and Mrs. Leonard De Paur became the parents of a second child, Leonard Childs, on June 25 in New York City.

Michael Rabin celebrated his 21st birthday this spring with his initial tour of Israel, which included performances with the Israel Philharmonic. The violinist will fly back from the Middle East to play Tchaikovsky's Violin Concerto at Philadelphia's Robin Hood Dell on July 25.

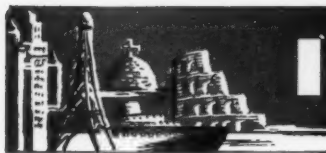
Beverly Bower, in private life Mrs. John Kaufmann, gave birth to her first child, a boy, on June 23 in Teaneck, N. J. In August the soprano will sing at the Bynden Wood Music Festival in Wernersville, Pa., and with the Cleveland Summer Pops for her third consecutive year.

Yury Boukoff, young Bulgarian pianist whose United States debut with the Cincinnati Symphony is scheduled for next Oct. 18, recently gave five concerts in Athens. He is reportedly the first Bulgarian artist to appear in Greece for 17 years.

Mildred Miller was scheduled to sing Oktavian in "Der Rosenkavalier" June 23 at the Staatsoper in Frankfurt for the first time in Europe.

Walter Cassel, having completed operatic appearances in Havana, appears with the St. Louis Municipal Opera and as soloist with the Grant Park Symphony in Chicago.

Jonel Perlea was scheduled to conduct the La Scala Orchestra in Milan on June 22 and 24.



International Report

Klebe's Opera The Robbers Premiered in Düsseldorf

Düsseldorf, Germany. — Giselher Klebe's "Die Räuber" ("The Robbers") is possibly the most difficult opera ever to have been produced. Its premiere in early June by the German Opera on the Rhine (Düsseldorf) was preceded by months of piano rehearsals on the part of the singers, in the course of which more than one threw in the sponge. The last casualty of this sort occurred only ten days before the premiere, and the important role of Franz was taken over at this short notice by Wilhelm Walter Dicks of the Berlin Komische Oper. Small wonder, then, if during the first act he interpolated bits of the fourth act—a nonsequitur, incidentally, that went unnoticed by practically everyone but the conductor.

Klebe has based his four-act work on the youthful drama of Friedrich von Schiller, which was first performed in the early 1780s. Conceived as a drama for reading, "Die Räuber" has not been particularly successful as a stage work. It is an outspoken *Sturm und Drang* piece that is somewhat loosely constructed and is couched in highly romantic, almost exaggerated language. It is the story of the young student Karl, who, through the evil machinations of his brother Franz, is disowned by his father for alleged excesses of which he is not guilty. Forswearing his love for Amalie, who remains true to him to the end, Karl agrees to be the captain of a group of students turned robbers and flees with them to the forests of Bohemia. As a hunted criminal he returns with the robber band to his former house. There he finds his father imprisoned by his brother Franz and learns of the latter's treachery. As the robbers break into the castle, Franz, who is now entirely mad, hangs himself. Karl makes a last attempt to break loose from his life of crime, as Amalie declares anew her love for him, but the weight of the past is too strong. He strangles Amalie and gives himself up to the law.

Stylistic Problems

In constructing his libretto, Klebe has selected passages from Schiller's drama to make a compressed, streamlined version of "The Robbers", but this process creates a disturbing discrepancy between the language of Schiller, which remains as romantic after cutting as it was before, and the compressed form in which it is now presented in Klebe's version. Furthermore, the wisdom of choosing this work as an opera libretto is highly questionable: For a present-day composer, even for one who loves it with all his heart, as Klebe does, Schiller's drama would appear to belong too much to a different time and a different world.

The musical style might be described as falling into two main categories: expressionistic, deriving from Schönberg and Alban Berg, and abstract or pointillist, in the post-Webern manner. There is logic in this stylistic dichotomy; the pointillist vein is more frequently applied to



Act I, scene 1, from Klebe's "The Robbers", which was given in June at Düsseldorf. Helmut Fehn (left) as the old Count von Moor, and Wilhelm W. Dicks as Franz

the scenes dominated by the cold, calculating Franz, while Karl, the warmer personality, receives more expressive treatment. In spite of this, however, and in spite of the fact that the entire opera is based on two 12-tone rows, there is a certain impression of esthetic disunity, due in large part to this juxtaposition of pointillist and expressionistic treatments of the material.

New Use of Pointillism

So far as I know, this is the first large-scale application of pointillism in opera, and it raises the question as to the compatibility of the pointillist technique, in which the constructive element is strong, with the opera form, with its accent on expression. At least the opera as we know it, and as it has always been, is concerned primarily with expression, even in its most advanced manifestations, such as Schönberg's "Moses and Aaron" (see below). It is conceivable, of course, that pointillist opera may yet come into being. If it does, however, it will certainly not use librettos such as "The Robbers".

The inordinate difficulties of Klebe's work are largely those of intonation and of rhythm. The singers are required to hear and reproduce extremely difficult intervals, both horizontally and vertically. The horizontal (melodic) aspect is treated with great skill, so that the difficulties here are minimized. But the vertical relationships present problems that verge on the impossible. Theoretically, if every singer sings his part correctly, the vertical aspect will take care of itself. Since the work is strictly atonal this is, indeed, the only possible *modus operandi*. In practice, however, singers do, and should, listen to the other singers and listen harmonically (vertically) as well. Until "atonal" singers have been trained, such passages as the extended quartet of the double scene will produce auditory results that are at variance with the notes required by the composer in the score.

The rhythmic difficulties in Klebe's score are to a certain extent unnecessary in the sense that they serve no particular expressive end but only

complicate the performance. I am thinking of certain passages in quick $\frac{3}{4}$ meter, in which an occasional bar of $\frac{5}{8}$ is interpolated. The result of many such metrical changes is that the ensemble suffers; the metrical change as such is not clear, and the rhythmic pulse "swims" for a time.

In contrast to the large number of piano rehearsals that preceded the premiere, the conductor, Reinhard Peters, was given only six rehearsals with the orchestra alone. All the more credit is due this gifted young Berliner for holding the performance together. If the ensemble was often faulty, it was because of insufficient rehearsals. Mr. Peters had entirely mastered the taxing score; his beat was clear, precise and authoritative.

The singers rose to the occasion and gave their best: Helmut Fehn, as the old father; Walter Beissner; as Karl; Elisabeth Schwarzenberg, as Amalie; Herold Kraus, as Hermann; Josef Prehm as Schweizer; Ingeborg Lasser, as the Pater; and Hans Neidhart, as Daniel. Special honors go to Wilhelm Walter Dicks for learning the part of Franz on amazingly short notice.

Klebe worked for five years on this, his first opera. Much of it shows the considerable talent that Klebe doubtless possesses. The final act, which is less pointillist and more "operatic" than the others, would seem to indicate that he may in future works find a more convincing solution to the problems of modern opera.

—Everett Helm

ISCM Festival at Zurich Sees Schönberg's Moses and Aaron

Zürich, Switzerland. — This year's festival of the International Society for Contemporary Music, which took place here during the first week of June, was brought to a brilliant close by the first stage performance of Arnold Schönberg's opera, "Moses and Aaron", on June 6 at the Stadttheater. In actual fact, credit for this performance belongs to the city of Zürich, for the opera was presented as the opening event in its annual June festival of music, drama and art. The two festivals overlapped for one day—a very happy arrangement for the ISCM delegates and visitors.

The opera was first given in a concert version in Hamburg, Germany, in the spring of 1954 (see *MUSICAL AMERICA*: May, 1954). Schönberg had conceived "Moses and Aaron" originally as an oratorio; only as work on it progressed did it become an opera. As such, it is a relatively static theatre piece, with many oratorio-like characteristics. At the time of its Hamburg premiere, when it was thoroughly successful, the work's stageability was in question. The Zürich presentation left no doubt that it gains by being staged, and the traditionally conservative Zürich audience responded to this moving score with enthusiastic applause.

"Moses and Aaron" was planned in three acts. Schönberg wrote his own libretto, based on the Bible but incorporating many psychological mo-

A scene from Schönberg's "Moses und Aaron", which was given its first staged performance at the Stadttheater in Zurich

Foto W. E. Baur



ments that are latent but never expressed in the original story. He completed the libretto, and composed Acts I and II in the early 1930s, but he never finished the music. Did Schönberg realize, consciously or subconsciously, that the work is in fact complete as it stands—that the problems it raises cannot in the last analysis be answered? The last despairing speech of Moses, with which the second act closes, constitutes a poignant and, from the dramatic standpoint, satisfactory close.

Omitted Third Act

The third act is made up of a single short scene. It consists exclusively of dialogue between Moses and Aaron, with Moses doing most of the speaking; and it contains Moses' answer, in a sense, to the problems posed in the first two acts. The key sentence is: "You have betrayed God to the gods, the idea to the image, this chosen people to others, the extraordinary to the commonplace. . . ." The text is dialectical in nature and adds little to the preceding acts. Schönberg wrote in 1951 that the third act might be spoken; it is better omitted, however, as it was in Zürich.

Seldom has such an outspokenly philosophical text served as the basis for an opera. And never, so far as we know, has such a philosophical opera been so effective. We use the

word "effective" without hesitation and in the accepted sense, for the listener is held spellbound from beginning to end. This miracle is worked by Schönberg the musician and Schönberg the thinker. The earnestness of the subject matter is mirrored in the enormous sincerity of the music, beside which questions of technique become irrelevant. The technical procedures are incredibly complicated, but they are never anything but a means to the expressive end. In listening to the work, one is swept along by the dramatic power of the score, unaware of serial techniques, of contrapuntal devices and of formal intricacies. The total effect is rhapsodic, in the best sense of the word.

Too Difficult To Produce

Schönberg himself held the opinion that "Moses and Aaron" was too difficult ever to be produced. The texture, particularly in the choral passages, is often extremely complicated; the intervals are difficult, the vertical relationships equally so. Spoken and sung passages alternate or are combined, as are the intermediate stages of *Sprechstimme* and *Sprechchor*. Moses' is a rhythmically spoken part, in which the pitch is roughly indicated; Aaron's is lyrical and almost *bel canto* from start to finish. The choruses are extensive and play a leading role in the architectonic form. The orchestra is handled with consummate skill; it contributes its own material but leaves the voices in the foreground.

The Zürich *mise-en-scène* left much to be desired, especially in the second act. The first act was well done; but the orgy in the scene of the golden calf verged on the ludicrous. This scene, it might be added, will always be a stumbling block. Schönberg's directions and the music itself call for procedures onstage that no censor would pass. Still it should be possible to devise a better exhibition, within legal bounds, than the mass setting-up exercises of Zürich.

With this reservation, nothing but praise is due all those who made the Zürich performance possible. Hans Rosbaud deserves unstinted praise for his conducting and for the months of preparation that preceded the performance (the chorus alone had 320 rehearsals). He conducted this complicated score with the same ease as he would a Mozart opera, but with enormous concentration. Under his baton even the most involved passages sounded clear, the most complicated textures transparent. The choruses sang precisely and with conviction; the orchestra acquitted itself well. Hans Herbert Fiedler acted and spoke the part of Moses most impressively. Helmut Melchert was a convincing Aaron, although one wished that his singing had emphasized even more the *bel canto* nature of the melodic line. Ingeborg Friedrich, Hans-Bert Dick, Nikolaus Toth, Charles Gillig, and Mary Davenport contributed good performances in the important secondary roles.

Twelve Countries Represented

The ISCM Festival included three orchestral and two chamber-music concerts and a concert of electronic music. As appears inevitable in ISCM festivals, the quality and interest of the individual works presented varied greatly. Twelve countries and five continents (Europe, Asia, Africa, North and South America) were represented. Post-Webernian pointillism was very much in evidence in the works of the younger composers, the two North American pieces (Billy Jim Layton's String

Quartet and Leon Kirchner's Piano Concerto) being outstanding exceptions. Maurice Jarre's (France) Passacaglia for Chamber Orchestra proved to be a highly successful experiment in polytempi, in which technical manipulations served a primarily expressive end. In this piece, one section of the orchestra maintained a metronomically strict tempo (by means of blinking lights on the music stands) while another group of instruments effected a series of tempo changes, thus creating the most complicated metrical relationships that resulted in corresponding emotional tensions.

The Israeli composer Roman Haubenstock-Ramati's Recitative and

Aria for Harpsichord and Orchestra was remarkable for its fascinating rhythms and sonorities. This pointillist work showed that the Webern-derived style could be employed in the service of color and a kind of exotic impressionism. Bo Nilsson's (Sweden) "Composition No. 6, Frequencies" is a highly complicated piece of serial writing, based on a mathematical formula. Dry and entirely devoid of expression in the usual sense, it is nevertheless amusing and colorful. It has the virtue of lasting only four minutes.

The young Italian composer Vittorio Fellegara's Concerto Breve is in a serial style that is more "continuous" than most; the usual isolated

gestures and frequent silences are here conspicuous by their absence. On the contrary, the work moves with purpose and at times is almost expressionistic. Perhaps the most perfect synthesis of post-Webernism with more traditional style was achieved by Matyas Seiber (England) in his Concert Piece for Violin and Piano. Here, as in Schönberg's opera, technical considerations are entirely secondary; the work is musically expressive and moving. The pointillist passages gain in interest by their juxtaposition with more "continuous" procedures.

The ISCM festival for 1958 will be held in Strasbourg.

—Everett Helm

Prodigal Son and Wozzeck Given in Stockholm

Stockholm.—The first performance in Sweden of Alban Berg's opera "Wozzeck", on April 4, was highly successful. The stirring interpretations on the part of all concerned made it a unified and artistic performance. Primarily responsible for the distinguished production were Sixten Ehrling, conductor; Göran Gentele, stage director; and Sven Erixson, designer. Mr. Ehrling kept the large orchestra in perfect control, Mr. Gentele's staging was impressive, and Mr. Erixson's stage settings were as ingenious as they were simple.

Anders Näslund and Erik Saedén alternated in the title role, offering personal and pointedly different renderings, both of them excellent. Kerstin Dellert sang and acted the part of Marie with assurance, and Gösta Björling was startling in the little part of the village fool. Sven-Erik Vikström, as the Captain; Arne Tyrén, as the Doctor; and Conny Söderström, as the Drum Major, offered striking portrayals. Margareta Bergström and Barbro Ericson shared the part of Margaret.

Berglund as Gurnemanz

Special interest was focused on Joel Berglund's return as Gurnemanz in the Palm Sunday performance of "Parsifal". His beautiful and voluminous voice rang more sonorously than ever, and his bearing was striking and impressive. A good cast was headed by Set Svanholm, in the title role; Sigurd Björling, as Amfortas; Margareta Bergström, as Kundry; and Anders Näslund, as Klingsor.

Mr. Berglund later appeared as Lindorf, Coppélius, Dappertutto, and Dr. Miracle in "The Tales of Hoffmann", giving effective dramatic accent to the parts. Hjordis Schymberg, appearing as Olympia, Giulietta, and Antonia, was at her best, and Arne Hendriksen had bright moments as Hoffmann. The rest of the performance was somewhat uneven.

During her one-week return home in the beginning of May, Birgit Nilsson offered vocally radiant and artistically splendid portrayals of Isolde and Turandot. After 12 years' absence "Fidelio" was presented in May, with Aase Nordmo-Løvberg singing the role of Leonora.

Two new Swedish ballets were presented at the Royal Opera in April. "The Prodigal Son", for which the veteran Swedish composer Hugo Alfvén wrote the music, was performed to celebrate his 85th anniversary. Two Cramér was the successful choreographer, and Rune Lindström the equally successful designer. The performance was enchanting. The dancers included Björn Holmgren, Mario Mengarelli, Elsa Marianne von Rosen, and Teddy Rhodin, all at their



Enar Merkel Rydberg

The father leaves an equal legacy to the brothers in the Stockholm Royal Opera Ballet's production of "The Prodigal Son". From left in front row are Mario Mengarelli, Julius Mengarelli, and Björn Holmgren. Rune Lindström's costumes and settings are based on old Swedish pictorial interpretations of the Bible. Hugo Alfvén's score uses folk tunes and dances

very best. Herbert Sandberg conducted with warmth and understanding. The second ballet was equally captivating, though completely different in style. Karl-Birger Blomdahl's electrifying and fascinating "Sisyphus" music was given an original and strongly personal choreography by Birgit Aakeson. Björn Holmgren danced the title part with supreme skill and commanding expressivity; Mariane Orlando was a lyrical and youthful Persephone, and Mario Mengarelli portrayed Death with sharp-edged intensity.

Lieder Recitals

On April 25, Elisabeth Schwarzkopf returned, after a long absence, for a recital. She again proved herself a true mistress of lieder-singing, stirring her listeners to an enthusiastic response. Dietrich Fischer-Dieskau's first appearance in Sweden, in a recital on April 2, was an event to remember. A program devoted exclusively to songs by Schubert and Schumann revealed the German baritone to be one of those rare singers whose vocal and artistic means work together in perfect unity.

The first presentation in Sweden of Luigi Dallapiccola's opera "Il Prigioniero", given in a concert performance on April 12, turned out to be a success for all concerned. The expert soloists were Barbro Ericson, as the Mother; Erik Saedén, as the Prisoner; and Uno Ebrelius, as the Grand Inquisitor. Bruno Maderna was a dynamic conductor.

Artistic balance and supreme musicianship marked Hans Leygraf's piano recital on April 8.

On April 3 and 5, Haydn's "The Seasons" was performed with Henry Swoboda as conductor, and with Elizabeth Söderström and Uno Ebrelius as soloists. Both of them sang beautifully with a fine sense of style.

Paul Kletzki initiated his guest appearances as conductor with the Konserthörsföreningen with a memorable performance of Beethoven's Symphony No. 6, Debussy's "L'après-midi d'un faune", and Mussorgsky's "Pictures at an Exhibition". On May 1, Hugo Alfvén was honored on his 85th birthday by a performance of his "Dalarapsodi". At the same concert, Beethoven's Violin Concerto was given a distinguished interpretation by the young French violinist Christian Ferras.

Requiem Closes Season

On May 8 and 10, Mr. Kletzki conducted Mahler's "Lieder eines fahrenden Gesellen", with Kerstin Meyer as soloist. On the same program was heard the first performance of Gunnar Bucht's Symphony No. 3, a forceful work in three movements. Mr. Kletzki terminated the concert season on May 15 and 16 with performances of the Brahms "Requiem", with Kerstin Lindberg-Torlind and Kim Borg as soloists.

A memorable event was the 25-year Jubilee of the Academic Choir of Stockholm, on May 4, Zoltan Kodaly's "Missa Brevis", exquisitely performed, initiated the varied and truly absorbing program. Johannes Norrby, conductor, generously shared the hearty ovations with his outstanding choir.

The Portland Orchestra, composed

International Report

of 17 young American women, appeared with marked success on May 9, under the direction of Boris Sirpo.

The works scheduled for the Stockholm Festival, June 2-14, were the operas "Wozzeck", "Aida", "The Portrait", "Turandot", "Idomeneo", "Il Trovatore", "Tristan and Isolde", "Fidelio", and "Tannhäuser", and the ballets "Sisyphus", "Miss Julie", "The Prodigal Son", "Carnival", and "Giselle", to be performed at the Royal Opera. Works scheduled for

the Drottningholm Castle Theatre included "Orpheus and Eurydice", "Master Peter's Puppet Show", and the ballet "Cupid out of his Humour". Soloists scheduled included Jussi Bjoerling, tenor; Hans Leygray, pianist; Maureen Forrester, contralto; the Concertgebouw Orchestra, Eduard van Beinum, conductor; and the Pauk Quartet, from Hungary. Albert Wolff led the Drottningholm Theatre performances. —Ingrid Sandberg

Toronto Symphony Proceeds Lower Than Last Year

Toronto.—The Toronto Symphony's first full year under director Walter Susskind was not an unqualified success. The annual meeting of the orchestra association was told by retiring president Trevor Moore that attendance proceeds were lower by \$22,000 than in Sir Ernest MacMillan's final year, and that net deficit rose to \$24,000 from \$1,265 in the previous year.

Towards the end of the season unrest arising from sudden announcement of personnel changes in the orchestra resulted in several resignations from key players. The incoming president, T. S. Johnston, may have the benefit of a grant from the newly founded Canada Council to supplement the civic grant by Toronto of \$5,000.

Mr. Susskind's first year leaves an impression of conservative artistry, heightened by a romantic flair which occasionally spills over into exuberance on occasions such as when Mahler or Berlioz is on his program and when he introduced Josef Suk's "Fairy Tale", Op. 16, on his last concert (before dashing overseas to conduct the Israel Philharmonic, before returning to appear at the Stratford (Ont.) Musical Festival as conductor of an orchestral concert there).

Studios care in Beethoven's symphonies leaves an impression of understatement, but on the whole his first season has revealed a conductor who gives music's function to create pleasure a high rating, without striving for the deeper emotional intensity without which much Beethoven and some of Mozart and even of Tchaikovsky is incomplete.

Visiting Orchestras

The season has been notable for the appearance here of five major symphony orchestras from other countries, the Philadelphia Orchestra under Eugene Ormandy having followed earlier visits by the ensembles from Vienna, London, New York and Boston (the Pops). Audience interest in all these events was remarkably high, in view of the fine season for the Toronto Symphony, and successful series by both International Artists and Eaton Auditorium series.

The Opera Festival Company of Toronto's season embraced the fortnight Feb. 25 to March 9 and included performances of Mozart's "Abduction from the Seraglio", Puccini's "Tosca" and Humperdinck's "Hansel and Gretel", the first and last in English, "Tosca" in Italian. The Mozart opera failed to draw as well as the other two, and "Tosca" was the outstanding bill, featuring Richard Cassilly, as Cavaradossi, and

Ilona Kombrink in the title role. Musical director and conductor Nicholas Goldschmidt conducted the Mozart and alternated with Mario Bernardi in presenting "Hansel and Gretel". "Tosca" was under the baton of Ernesto Barbi, and Herman Geiger-Torel was artistic director for all three.

The outstanding performance of the festival was that of Miss Kombrink, a young singer still in her mid-twenties, but with a pleasant operatic voice under perfect control throughout the varying emotional demands of her role. A broadcast performance of "Tosca" was later given on the Canadian Broadcasting Commission's Trans-Canada network and was even more effective than in the theatre presentation. An augmented chorus under Mr. Bernardi and full orchestral accompaniment was partly responsible. But this reviewer's impression was that soloists throughout were more on their mettle, and again Miss Kombrink's performance was a standout. How far her talents extend beyond Tosca I have no means of knowing. But from this role alone one would conclude that she is heading for international fame as an operatic soprano.

Opera Festival's Future

In future the Opera Festival Company of Toronto will offer a three-week season in the autumn with an extended repertoire, but the first such season will not be given until 1958. This autumn two weeks of operettas, including some Gilbert and Sullivan and perhaps "The Merry Widow", will be offered while the transition is being planned. It is expected that fuller choral and orchestral units will co-operate in the production, with the CBC's resources contributing to the more ambitious productions. After eight seasons of development, this expansion is planned to establish the company on a national basis. In addition, a basic group of company members will prepare a series of chamber-opera programs suitable for between-season presentation and for touring.

In the meantime, the CBC Opera Company and orchestra on April 24 gave a full-length trans-Canada performance of Janacek's "Jenufa", under the baton of Mr. Goldschmidt, and Herman Geiger-Torel's artistic direction. This work of the Czech composer, although new in type to Canadian audiences, was well received, and with the preparatory work already done, it is hoped that a theatre production may be arranged later.

The National Ballet Company of Canada, recently returned from its

most successful tour in the United States, is now on an 11,000 mile tour to embrace Ontario and Quebec centers, with a selection of items from its larger repertoire.

An interesting event, symptomatic of Canada's increasing musical maturity, was a recent violin recital at which only the works of the late musician Frank Blachford were presented. Performers were students of John Moskalyk, who presented 31 items from Mr. Blachford's pen. The composer was a veteran violinist and teacher just retired, who continued to produce solo compositions for his instrument. A lengthening list of his works appeared earlier this spring as competition pieces for entrants in the Kiwanis Music Festival.

Announcement has been made by manager Ernest Johnson that no Prom Concerts will be given during this summer, owing to delay in negotiating a CBC-TV contract for the former series. The Proms were inaugurated during the depression of the 1930s by a Toronto Musicians' Association.

Metropolitan Opera Attracts Huge Audiences in Toronto

Toronto.—A solid week of superlative music was provided Toronto audiences by the Metropolitan Opera Company during its sixth season here, May 27 to June 1. Average audiences of 7,500 attended performances in Maple Leaf Gardens, the largest turnout having been for Renata Tebaldi's first operatic appearance here, Tuesday evening in "La Traviata", when over 9,000 overtaxed the seating capacity and left some 200 standees within audible range, thanks to a highly efficient sound system, but mostly out of satisfactory visible range of the vast stage.

Miss Tebaldi was but one of several new attractions which increased the previous year's total attendance by more than 3,000. There also were Dimitri Mitropoulos for the first time here in charge of the Metropolitan orchestra, for performances of "Carmen" and "Tosca", and the new settings for "La Traviata", which drew additional opera-lovers.

"Trovatore" Has Strong Cast

In addition, the week was musically notable for the singing of Jean Madeira who, as Azucena in "Il Trovatore", reached high artistic achievement and won applause equaling that for the always ingratiating performance by Zinka Milanov, who sang Leonora. This cast also included Leonard Warren, as Count di Luna—another leader in a strong cast. This opera, however, is overdue for new stage sets. This Wednesday evening program also included Kurt Baum as Manrico. Max Rudolf conducted. But it was left to Miss Madeira to provide a new sensation in her handling of a voice that was pure, clear, and engaging to the point of making an endearing impact on the audience.

Miss Tebaldi had two triumphs, nothing new to her, perhaps, but new to both Toronto's native-born audience and the crowds of Italian citizens now resident here. At the end of a season her voice still was great by any standard. She commanded a quietly flowing legato line with supreme artistry, a coloratura that was clearly defined in movement, but sometimes mechanical. Unfortunately, there were occasions in her singing when her tones were uncovered in

her high register, showing much power, but a lack of resonance. This comment is made, however, after full recognition of her status as a magnificent diva whose spell is not broken by occasional lapses.

Physically and temperamentally, as well as vocally, Miss Tebaldi is better suited to the Tosca role than that of Violetta; and it was in the Puccini opera that she literally brought down the house at the final curtain, when members of the audience swarmed down the wide aisles towards the orchestra pit, maintaining an enthusiastic clamor after the last curtain had fallen and the stage crew could be heard taking down the set.

It is difficult and perhaps pointless to set one production against another, but on the whole this Friday evening performance of "Tosca" seemed to outshine all other performances of the week. George London's Scarpia was as great in its way as Miss Tebaldi's Floria. He gave the role evil intensity without melodramatic posturing, a psychologically convincing singing and acting representation of coldly determined lust quite capable of promoting such a tragedy as Tosca brought to the finale. They were ably supported by Daniele Barioni as Cavaradossi.

—Colin Sabiston

Clearly Defined Climaxes

Mr. Mitropoulos' conducting in "Tosca" and "Carmen" alike was particularly notable for its compelling rhythms and the surge with which he made the orchestra a dynamic force.

Whatever minor vocal liberties Risé Stevens may take for the enhancement of dramatic effects in Carmen, they were within the pattern of Mr. Mitropoulos' compulsive rhythms. Her subtle variations of mood were fluent in physical movement and singing alike, creating a complete Carmen who wins sympathy and understanding for the woman, as well as applause for the singer. Miss Stevens' Carmen and Mr. Mitropoulos' Bizet created one of the happiest events of the week. It was further enhanced by the contributions of Heidi Krall (Frasquita), Margaret Roggero (Mercedes), Emilia Cundari (Micaëla),

Scott (Zuniga), and Frank Valentino (Escamillo).

In "Traviata" the audience was fortunate to have Giuseppe Campora singing Alfredo to Miss Tebaldi's Violetta. He radiated youth, ardor and sincerity as a singer whose return this city looks forward to; and he sang well in ensemble. On that score, also, additional praise is due to Miss Tebaldi. Robert Merrill, as Germont, alone fell somewhat short of perfection in his ensemble numbers, and in the "Di Provenza" aria. Fausto Cleva obtained maximum effects from the Verdi music, carrying the mood of the play throughout, although fitting orchestral performance to the varied requirements of the players.

The week opened with Max Rudolf conducting Mozart's "Marriage of Figaro", in which George London was a suitably self-centered Count Almaviva, and Lucine Amara an out-

standing spouse in the Countess's role. Her third act aria was a complete triumph, and alone was worthy of a larger audience. At 5,000, this audience was the smallest of the week, notwithstanding that it was the most pleasantly musical performance of this year's series. Giorgio Tozzi was well placed in the title role, and Laurel Hurley, as Susanna, sang and moved with such grace as enhanced the light and cheerful atmosphere of comedy and the charm of the music. Rosalind Elias, as Cherubino, added the fluent movement of a ballet dancer to the charm of her singing. Mr. Rudolf conducted with respect for both the score and the comedy, keeping both well within the compass of chamber opera, although operating in anything but a chamber-opera hall.

Saturday evening's performance of "La Bohème" was attended by the

average of the week's audience, 7,500. The cast was a well-balanced one, and the four Bohemian friends got the work off to a lively start. Giuseppe Campora again revealed his range of sensitive talents as Rodolfo; Frank Guarrera (Marcello), Clifford Harvot (Schaunard), and Nicola Moscona (Colline) combined to give the action a lift that carried it through the first two acts. Lucine Amara, as Mimì, was in good voice and was especially agreeable in her ensemble numbers. Laurel Hurley was the Musetta, and Fausto Cleva conducted.

Before leaving Toronto it was agreed by the Metropolitan management and Toronto Rotary Clubs that a seventh season here next year will be given, and that if Miss Callas can be persuaded to tour with the company after the 1958 season in New York, she will be brought to this city.

—Colin Sabiston

Société Philharmonique, two at the National Broadcasting Institute), and a concert of jazz music.

The American composers to be represented will include George Antheil, Samuel Barber, Wayne Barlow, Leonard Bernstein, John Cage, Aaron Copland, David Diamond, Norman Dello Joio, Ross Lee Finney, Lou Harrison, Alexis Haieff, Charles Ives, Gian-Carlo Menotti, Lionel Novak, Vincent Persichetti, Walter Piston, Wallingford Riegger, Howard Swanson, Virgil Thomson, Edgar Varese, and Ben Weber. American artists scheduled to collaborate with the "Decade" will include the conductors Antonio de Almeida, George Byrd, Milton Katims, and Alfred Wallenstein; the pianists Grant Johannessen, Erwin Laszlo, and Margot Pinter; the soprano Selene Rountree Smith; the violinists Maurice Wilk, Theresa Vannin, and Elvin Adams; the cellist Kermit Moore; and the clarinetist David Glazer.

The "Decade" is under the patronage of Queen Elisabeth of Belgium and Ambassador Folger of the United States. The Belgium Committee is headed by the Minister of Public Education, Leo Collard, and includes a number of eminent composers, musicians, and concert managers. Howard Mitchell presides over the American Committee, which comprises Oliver Daniel, Norman Dello Joio, Edward Downes, Howard Hanson, Gustave Reese, William Schuman, and Roger Sessions. The artistic management is assumed by Jacques Stehman, who will soon leave Brussels for a transcontinental visit to America.

—Edouard Mousset

Monteverdi's Opera Given at May Festival

Florence. — Monteverdi probably would have turned in his grave at the production of "Orfeo" in the Florence May Festival — and he would have turned twice: once in astonishment at the stupendous production, which was indeed a revelation, and again in horror at the stereophonic loudspeakers crackling forth on all sides. If the opera begins with an offstage fanfare, let us have a real one and not a tape-recorded substitute; let us really hear Orfeo sing Caronte to sleep and not be subjected to an all too obvious recorded version.

These acts of aural vandalism ruined an otherwise exquisite production. The idea of expanding "Orfeo", written for an intimate performance, onto such a large scale as to suit the Boboli Gardens arena, revolted me; but I confess that from the moment the arc lamps flooded the stage I was enchanted. Above all, the animation of such a large scene by Milloss' choreography, achieved with such refined elegance, fully justified the transition to a large-scale production. The ballet was indeed half the spectacle. A fluid technique of using the ballet first prominently in dance sections and then as an unobtrusive decorative background to the vocal numbers was a magnificent solution to scenic problems.

Musical Value Sustained

This prominence of the spectacular could have diminished the purely musical value of the production if less worthy singers had been used, but we were served well. Giuseppe Valdengo, as Orfeo, sang with a sublime, virile timbre, although his style was not without occasional melodramatic overemphasis. Irene Compagniez, as the Messenger, revealed a mezzo-soprano of exceptional density and purity, and her style was impeccable. Other outstanding voices were those of Paolo Washington, as Pluto; Joland Meneguzzi, as Eurydice; and Lucille Udovick, as Prosperine and Music. Emidio Trieri conducted with a fine sense of style, infused by his habitual vigor.

Unfortunately, the production of Rossini's "La Donna del Lago" had to be abandoned through the financial difficulties that have dogged the festival from the start.

But surely Verdi's "Ernani" has never been better performed. It is a supreme work for showing off supreme singers, and a cast including Anita Cerquetti, Mario Del Monaco, Ettore Bastianini, and Boris Christoff

virtually guaranteed a remarkable performance. Add to this the art of Dimitri Mitropoulos as conductor, and the recipe seemed perfect. His vigorous and penetrating interpretation of the score was enhanced by his particular adaptability to such a fiery brand of music. Enthusiasm for the singers and the work itself was enormous. For once, that hackneyed phrase "a great success" had its full significance.

Four ballets by Milloss have made a big impression. They all differ in style and show off his versatility as a choreographer. His setting of Bartok's "The Miraculous Mandarin" is pure expressionism, ideally suited to the searing emotional pressure of the score. "La Giara", Casella's most popular work, is based on Italian folklore. "Estro Arguto", set to Prokofiev's Third Piano Concerto, is a virtuosic, highly beautiful abstract ballet in Milloss' latest style. "Vienna si diverte", using music of Johann Strauss, is, as its title suggests, an evocation of the Viennese dance with no other intent than to please and amuse. It achieved this end with undeniable success.

The festival has included several recitals by eminent artists, the most prominent being David Oistrakh, Russian violinist. Teresa Berganza, mezzo-soprano of notable artistry, devoted a program mostly to Spanish music, including several works by her accompanist, Ernesto Halffter. Another singer of note was Cesare Valletti, with a voice of no mean quality and a style beyond reproach.

—Reginald Smith Brindle

American Church Music Heard in Rome

Rome.—St. Paul's American Church in Rome presented, for the first time at the church, a special music week under the direction of its organist and choirmaster, Dorothy Mallory. Among the composers represented during St.



Foto Levi

Happy after an "Ernani" performance at the Florence May Festival are Mario Del Monaco, Dimitri Mitropoulos, and Francesco Siciliani, artistic director of the Teatro Comunale

Paul's Music Week, June 2, 4, and 5, were the American composers Billings, Charles, and Sowerby. The results of this first music week were very promising, and an expanded program is being planned for next year.

American Compositions In Brussels Series

Brussels.—A very interesting experiment will take place in Brussels at the beginning of the new season, the regular insertion of modern American compositions in the musical programs of the Belgian capital. From Oct. 8 to 19, a "Decade of Modern American Music" will offer to a widespread audience a panorama of the recent trends of music in the United States. The "Decade" promoters, John Browning, cultural attaché at the American Embassy; Jacques Stehman, composer, teacher, and critic; and Marcel Cuvelier, general manager of the Société Philharmonique de Bruxelles, felt that a systematic programming would be more effectual in reaching the largest possible audience, rather than a special "festival", which would reach but a limited group.

There will be a public discussion, a lecture, a theatrical and ballet performance at the Théâtre de la Monnaie, four chamber-music concerts, a concert for chamber orchestra, three symphonic concerts (one at the

Berlin Festival Lists Opera and Dance

Berlin.—The 1957 Berlin Festival, Sept. 22-Oct. 8, will offer performances of opera, dance, theatre, and a number of concerts and art exhibitions. The operas scheduled by the Städtische Oper of Berlin are Weill's "The Pledge", Mozart's "Idomeneo", Rossini's "Count Ory", Weber's "Der Freischütz", Mussorgsky's "Boris Godunoff", Verdi's "A Masked Ball", Wagner's "Die Meistersinger" and "Tristan und Isolde", and Strauss's "Capriccio". There will be a concert performance of Gluck's "Orpheus and Eurydice", and Benjamin Britten's "The Turn of the Screw" will be presented by the English Opera Group.

The three ballet companies to take part in the festival will be that of the Städtische Oper, the Berlin Ballet, and José Limon and his dance company.

The Berlin theatres will offer 15 productions of plays ranging from Schiller's "Don Carlos" to Dylan Thomas' "Under Milk Wood".

The Berlin Philharmonic will be under the direction of Karl Böhm, Herbert von Karajan, and Hermann Scherchen. Ferenc Fricsay will conduct the Radio Symphony Orchestra Berlin (RIAS). The St. Gallen Choir will offer the German premiere of Vogel's "Wagadu Destroyed"; and musical evenings in Charlottenburg Castle will present Peter Pears and Benjamin Britten, Martial Singher, and the Pro Musica Antiqua of Brussels.

Zurich.—Hans Rosbaud has been appointed chief conductor of the Zurich Tonhalle Orchestra. He will, however, still continue his activities as musical director general of the Zurich City Theatre.

International Report

American Week Sponsored By Berlin Philharmonic

Berlin.—Just before the very end of the season, musical life here was dominated by transatlantic artists. The Berlin Philharmonic announced an American Week; tap dancers and concertinas competed with medleys of all kinds, Menotti being billed next to Weill, Handel next to Creston. Conductors included Thomas Scherman, Franz Allers and Paul Strauss; vocal soloists included Camilla Williams and Lawrence Winters.

Glenn Gould's Berlin Debut

A number of serious musical events were also offered: Herbert von Karajan conducted the final concert of the season with a program that was rather unconventional. He sandwiched a Beethoven piano concerto between two contemporary symphonies. Miraculously enough, the middle part became the unforgettable event, with Glenn Gould, the young Canadian pianist, making a sensational Berlin debut.

The C minor Concerto certainly is offered frequently on our programs, but Mr. Gould, interpreting it with unparalleled intensity, a rare technical fluency, and spiritual sovereignty, transformed it into sheer revelation. I do not remember ever having heard the cantilena of the Largo played in such a magical manner or the tempos of the other movements so exactly differentiated. The velocity of both hands, dynamic shadings, and elastic, variable touch had all been mastered to a degree I have not heard since Busoni's time.

Mr. Karajan opened his concert somewhat heavy-handedly with Hindemith's symphony "Mathis der Maler", offering this composition in a most simple manner. The Philharmonic players, from year to year adapting themselves more smoothly to Mr. Karajan's style, gave of their best.

Sibelius' Fifth Symphony concluded the concert. This is a composition that has profited from the distance of time. In our days, it sounds as far away and appears as original as an errant block in the midst of modern music. Mr. Karajan's reading remained one single inner crescendo, which contrasted the faint, twilight shades of the beginning in a most effective way with the chorus of wind instruments in the finale.

Cleveland Orchestra Appears

The city of Cleveland is rightfully proud of having one of America's finest orchestras. We heard its famous ensemble in our Hochschuleaal, and it made a unique impression. All the players combined to play with an effective, American-trained precision of sound, rhythm, and color. The choirs in themselves—string, wood, and brass—creating a firm unity, were less brilliant, however, in their individual playing. Everything seemed based on strong sound. This meant in the unusual acoustics of the Hochschuleaal, a certain handicap, successfully overcome as the program progressed.

Conductor George Szell is no stranger in Berlin. He is well remembered from his many years as conductor of the State Opera orchestra.



In Berlin, Franz Allers and Camilla Williams are seen before the poster that announces the "American Week" of music. Mr. Allers conducted the Berlin Philharmonic, with Miss Williams and Lawrence Winters as soloists.

He has proved a musician of rare greatness and all-embracing talent. A rather cool musician, he is a man listening more to the voice of reason than the cry from the depth of the soul, his very moods being rational and always governed by clear realism.

His program opened in a circus tent and ended in a ballet theatre. The drums rolled loudly in Rossini's Overture to "The Thieving Magpie", the buffo melodies danced in the clear dry light of gay Italian comedy.

Then following closely at its heels, Beethoven's Fifth Symphony. This was a splendid bravura performance with fullest tonal effects: the wind instruments overdimensional in the Finale. Sometimes there were a few dynamic retouches and rubatos of which Beethoven knew nothing. But it all was done methodically, the musical interpretation always clear, the orchestra understanding and following willingly the capricious intentions of its leader, doing so with the greatest discipline.

Hindemith's "Metamorphoses"

The *pièce de résistance* came after the intermission: Hindemith's "Metamorphoses on Themes by Weber". This is music composed by a virtuoso, full of spirit, but simple, without any problems. How well Mr. Szell knew how to stress certain passages, how effectually did he contrast the wisdom of the serious German fugue with the gaiety of Chinatown! Samuel Barber's "Music for a Scene from Shelley" is a lovely work of modern symphonic music, filled with the spirit of romance, but somewhat monotonous in its harmony, although worked out with a skilled hand. Finally, Ravel's "Daphnis and Chloe" Suite No. 2. Not before the splendid apotheosis of the final dance did it become evident how masterly Mr. Szell handled his instrumentalists, and so that part grew into the most unforgettable impression of the rapturous evening. Mr. Szell gracefully acknowledged the jubilant acclaim by playing an encore, the "Rakoczký March".

This concert was another proof of the great ability and fine artistry American orchestras display. Even though the Cleveland musicians had not attained the utmost refinement of their colleagues in Boston or Philadelphia, they surely could match them in tonal color, precision, and individuality of style. Somewhat more earthbound, more rational, they may be ranked among the world's leading orchestras.

—H. H. Stuckenschmidt

Janacek Novelty Outstanding At Paris International Fete

Paris.—Walter Felsenstein's masterly production of Janacek's "The Cunning Little Fox" with the Berlin Komische Opera has been an outstanding success at the Théâtre des Nations and had it not been for the enterprise of this International Theatre Festival, Paris might have had to wait indefinitely before getting a chance to see and hear this charming and original opera fable.

Although there is no spoken dialogue, and the opera fills an evening's performance, there are only 90 minutes of playing time in score. His orchestra, with its simple harmonic sequences and sensitive, individualistic orchestration, is highly evocative, and closely sustains the

Irgard Arnold and Georg Baumgartner in Janacek's "The Cunning Little Fox" in Paris

Photo Pic



drama and the inner thoughts of the characters with no superfluous bars. Pauses in the music, too, are highly functional. This transparent economy is sometimes taken for naivete, but there is nothing naive in the juxtaposition of the orchestra and voices (a cross between *Sprechgesang* and open singing in most instances), and the unerring balance of the overall effect is both refreshing and dramatic.

This blending of poetic orchestra with realistic and natural vocal line is ideally suited to a fable of the woods, which combines the lives and emotions of humans and of animals. The material aims, romantic dreams and disillusionment of the forester are inextricably interwoven with the fate of the little fox, her idyllic love and subsequent death. But this opera does not leave us with a sense of tragedy. In the last scene, the forester finds consolation in the ever-renewing life of his beloved forest, and the fox's little daughter is there to taunt him like her mother.

The little fox was superbly acted and sung by Irgard Arnold, whose beautifully placed high notes and intonation were matched by her lovely physical impersonation. It was not surprising to learn that this remarkable artist originally intended to be a dancer. Rudolf Asmus, a Czech, gave a fine, warm impersonation of the forester; he is regarded by Mr. Felsenstein as one of his most gifted artists. Vaclav Neumann, another Czech, conducted with real insight what is a surprisingly difficult work to co-ordinate, and Georg Baumgartner as Reineke, the male fox, with the rest of the cast, including the children who mimed some of the forest animals and insects, all contributed to make this an outstanding production.

Virginia Zeani as Violetta

Virginia Zeani, young soprano who was greatly admired in the leading role of Poulenc's "Dialogues des Carmélites" at its La Scala premiere, came as a guest artist to the Paris Opéra to sing Violetta in "La Traviata". If she did not appear to be ideally cast in the demanding first act, her performance grew from the second act onwards to a magnificent finale. The voice of Nicolai Gedda has acquired greater stamina than formerly, and sounded most beautiful in the lyrical tenor arias, which he sang with great musicianship. Ernest Blanc, who was in fine voice as the elder Germont, and the rest of the cast were members of the Paris Opéra, but these special performances, admirably conducted by George Sebastian, were sung in Italian.

Mr. Blanc, now the outstanding baritone in Paris, was also heard at the Opéra-Comique as Eugene Onegin, again under the sympathetic direction of Mr. Sebastian. But although the men, who included Jean Giraudeau, tenor, and Xavier Depraz, bass, sang excellently, this production was greatly diminished for lack of an exceptional soprano for the essential role of Tatiana.

—Christina Thoresby

Four Artists To Open New Israeli Hall

Tel Aviv.—For the opening of the Israel Philharmonic's new 3,000-seat concert hall, on Oct. 2, Artur Schnabel, Isaac Stern, Gregor Piatigorsky, and Leonard Bernstein will appear on the same stage along with the orchestra. The four guest artists have donated their services for this event. The Frederick R. Mann Auditorium is being named after the recreation commissioner of Philadelphia.

Composers Corner

Twenty previously unlisted musical works by **Jean Sibelius** have been found in Helsinki, Finland, by the American scholar, Harold E. Johnson. The works found range from large symphonic pieces to extremely short choral and piano pieces.

A new work by **Robert Starer**, especially commissioned by the Morningside Music Festival, in New York City, will have its premiere on Aug. 21 at the festival.

Ellis B. Kohs's First Symphony, commissioned by Pierre Monteux in 1950, had its European premiere June 11 by the Paris Conservatory Orchestra under Willard George. His Second Symphony, commissioned by the Fromm Foundation, was premiered in March by Robert Shaw at the University of Illinois Festival. His Sonata for Clarinet and Piano has just been published by Mercury Music Corporation.

Humbert A. Pelosi and Michael H. Pelosi have secured the American rights for the opera "Evangeline", based on the H. W. Longfellow poem, with music by **Francesco Marcacci**, of Abruzy, Italy. The opera was premiered on Nov. 11, 1955, in Rome.

Paul Ben-Haim was selected as this year's winner of Israel's state prize for his achievements in creating a style linking Oriental and Western elements.

The Union of Polish Composers has selected a group of 25 of its younger and older members to visit other European countries for the purpose of studying the newest trends and achievements in contemporary music.

Cecil Effinger's Fantasia in F sharp, Sonata No. 1, Two Pieces for Clarinet and Piano, Melody and Dialogue, Suite for Cello and Piano, and Concerto for Two Pianos and Chamber Orchestra were heard on the March 3 concert of the Allied Arts Series in Wyer Auditorium, Denver, Colo.

Emmy Brady Rogers played her fantasy for orchestra and piano, "Platte Valley", with the Denver Municipal Orchestra, Byron Darnell, conductor, on May 26. She has also performed this work with the Denver Symphony, Saul Caston conducting, the Greeley Philharmonic, Henry Ginsburg, conducting, and the Fort Collins Symphony, Will Schwartz conducting. Other works which she has recently performed include her Suite in Classic Style for piano and her Three Songs From the Glens of Antrim.

Benjamin Lees's "Interlude" for string orchestra will be premiered by the CBC Symphony in Toronto on July 29.

Gustave L. Becker, who recently celebrated his 96th birthday, gave an informal piano recital of his own and other compositions at the London Musical Club on July 1.

Broadcast Music, Inc. (BMI), has appointed Walter Ross as director of Public Information.

Igor Stravinsky was presented with an honorary life membership to the National Association for American Composers and Conductors on the occasion of his 75th birthday.

Mary Howe's "Stars" for orchestra was performed at the first Watergate Pops concert in Washington, D. C., on June 14, under the direction of Emerson Meyers.

Ned Rorem has recently completed a Sinfonia for 15 Woodwinds and Optional Percussion, commissioned by the American Wind Ensemble of Pittsburgh. His "Design for Orchestra", commissioned by the Louisville Orchestra in 1953, has been scheduled for performance by the New York Philharmonic-Symphony and the Philadelphia Orchestra this coming season.

Contests

DOMENICO SCARLATTI INTERNATIONAL CONTEST. Auspices: Conservatorio di Musica "S. Pietro a Majella" and "Gazzetta Musicale di Napoli". For a critical historical essay on Scarlatti. Award: 500,000 Lire and publication by "Edizioni Curci", Milano. Deadline: May 30, 1958. Address: Secreteria del Concorso "Scarlatti", "Gazzetta Musicale di Napoli", Galleria Umberto I, 50—Napoli.

PIANISTS SCHOLARSHIP AWARD. Auspices: The Friday Morning Music Club, Inc. of Washington, D. C. Award: \$1,000 (First Prize), \$300 (Second Prize). Age: Must have had 16th birthday but not 23rd birthday as of April 9, 1958. Open to pianists with United States citizenship. Dates: April 9, 10, and 11, 1958. Deadline: Dec. 31, 1957. Address: Kathryn Hill Rawls, Chairman of Auditions, 1805 37th Street, N. W., Washington D. C.

INTERNATIONAL TCHAIKOVSKY PIANO AND VIOLIN COMPETITION. For pianists and violinists of all nationalities who were born between Jan. 1, 1928, and Jan. 1, 1940. To be held in Moscow, March-April, 1958. The contest will consist of three auditions—two preliminary and one final. Deadline: Dec. 31, 1957. Address: Organizing Committee of the Contest, 15 Neglinnaya Street, Moscow.

MUSICIANS CLUB OF NEW YORK AWARD. Open to violinists, violists, and cellists in the 16 to 30 age group. First prize of \$600, second prize of \$400. Violists who have already received application blanks should inquire as to new requirements, which have been modified. Deadline for applications: Oct. 10, 1957. Address: Mrs. Adelaide Eakin, 350 W. 57th St., New York 19, N.Y.

Bruno Di Cecco, 22-year-old cellist, and **Sheldon Rosenbaum**, 21, pianist, have been chosen to share the fourth Murat Award, the competition sponsored by the Connecticut Valley Music Festival for Connecticut residents under 30. They will each perform at one of the four concerts the festival will hold this summer in Deep River, Conn.

Sarah Fleming won first prize in the annual Concert Artists Guild Contest. She will give her debut Town Hall recital in January, 1958, under their auspices.

The 11th annual "Y" Young Artist Contest, sponsored by the Lexington Ave. YMYWHA, New York, has been won by **Richard Syracuse**, pianist.

First Performances in New York

Band Music

Bergsma, William: March with Trumpets (Goldman Band, June 19)
Schuman, William: Overture, "Chester" (Goldman Band, June 19)

Songs and Other Vocal Music

Marco Antonio Ziani-John Edmunds: "Non piangere no, bei lumi", "Debol' è il mio dolor", "Sono in gurra colle stelle" (Marco Sorisio and Roberto Sorisio, June 9)

Operas

Kupferman, Meyer: "Voices for a Mirror" and "The Curious Fern" (Feist and Monachino, June 5)

ist. He will give a debut recital at the Kaufmann Concert Hall and receive \$100.

Metropolitan Adds California Auditions

The National Council of the Metropolitan Opera has added Santa Barbara, Calif., as the ninth center of its regional auditions program, sponsored in connection with the Metropolitan Opera Auditions of the Air. The Music Academy of the West will co-operate in the first Metropolitan regional auditions to be held in Southern California, through arrangements with Lotte Lehmann, former Metropolitan soprano and director of the academy. The first competition will be held at the academy in January, 1958, and will be open to singers from California, Arizona, and Nevada.

Four Musicians Win Opportunity Fellowships

Four musicians have been awarded Opportunity Fellowships for 1957 by the John Hay Whitney Foundation. The fellowships are granted to young men and women who show exceptional promise and who have been prevented by race, cultural background, economic status or region of residence from fully developing their potentialities. They went to Shirley M. Carter, Los Angeles; William de Valentine, Brooklyn; Elmer Dickey, New York City; and Joseph S. Eubanks, Jr., Oakland, Calif.

Cleveland Orchestra Commissions Ten Works

Cleveland.—Ten works were commissioned by the Cleveland Orchestra for its 40th season starting next fall. George Szell, musical director, an-

nounced that William Steinberg, of the Pittsburgh Symphony, and Paul Paray, of the Detroit Symphony, would appear as guest conductors.

Composers commissioned to write new works are Howard Hanson, Paul Creston, Alvin Ettler, Robert Moeves and Peter Mennin, of the United States; William Walton, of England; Henri Dutilleul, of France; Gottfried von Einem, of Austria; Boris Blacher, of West Germany; and Bohuslav Martinu, a Czech now living in the United States.

Auditions Continued For Opera Singers

Cincinnati.—Registration applications will be accepted through July 31, 1957, for the first annual American Opera Auditions. The auditions, a nonprofit organization, has been formed to discover new young singers, through national competition, and to select, prepare, and help launch them in operatic careers.

An operatic debut in Italy, together with special training in this country and in Milan, will be offered to winners. Winners will receive transportation to and from Italy and the estimated living expenses while in Milan and Florence during their stay. Preliminary auditions will be held in various cities, among them New York, Chicago, San Francisco, Dallas, Baton Rouge, and Cincinnati.

The American Opera Auditions is working with the Associazione Italiana Diffusione Educazione Musicale of Florence; the Associazione Lirica e Concertistica Italiana of Milan; and with the College-Conservatory of Music of Cincinnati.

For more information see MUSICAL AMERICA, March, 1957, page 15. For application forms write American Opera Auditions, Inc., Carew Tower, Cincinnati 2, Ohio.

CONTINUING OUR COMPLETE SERVICE FOR MUSIC LOVERS

BERLIN FESTIVAL

September 22 to October 8, 1957

Tickets, accommodations and transportation to and from Berlin.

Three and five day packages, including room, breakfast, sight-seeing and ticket to one performance, from\$13.50 up

FOURTH GRAND OPERA TOUR OF EUROPE

Via Swissair

Leaving New York, February 17, 1958.

33 days\$1,995.00

Performances scheduled at the opera houses of Rome, Milan, Vienna, Munich, Hamburg, London, Paris, Vienna Opera Ball.

For information and reservations, please apply to:

MAYFAIR TRAVEL SERVICE, INC.

"THE ARTIST'S AGENT"

119 West 57th Street

Telephone: Plaza 7-5985

New York 19, New York

Of Things To Come — Season 1957-58:

Otello To Open Chicago Opera in Fall

Chicago.—The Lyric Opera of Chicago will open its 1957 season on Oct. 11 with a performance of Verdi's "Otello", with Renata Tebaldi, Mario del Monaco, and Tito Gobbi. The regular subscription series will commence on Oct. 14 and run through Nov. 29.

The operas and singers scheduled are "Otello", Oct. 14, 18; Puccini's "Manon Lescaut", with Miss Tebaldi, Jussi Björling, Donald Gramm, and Carlo Badioli, Oct. 21, 25; Thomas's "Mignon", with Giulietta Simonato, Anna Moffo, Leopold Simoneau, and William Wilderman, Oct. 28; Puccini's "La Bohème", with Miss Moffo, Eva Likova, Mr. Björling, Aldo Protti, Kenneth Smith, and Mr. Badioli, Oct. 16, Nov. 4; Mozart's "The Marriage of Figaro", with Eleanor Steber, Miss Moffo, Miss Simonato, Mr. Gobbi, and Walter Berry, Nov. 8, 11; Verdi's "A Masked Ball", with Anita Cerquetti, Claramae Turner, Sylvia Stahlman, Mr. Björling, and Mr. Protti, Nov. 15, 18; Verdi's "Don Carlo", with Miss Cerquetti, Miss Turner, Brian Sullivan, Mr. Gobbi, and Boris Christoff, Nov. 22, 25; Mascagni's "Cavalleria Rusticana", with Miss Simonato, Mr. Sullivan, and Ettore Bastianini, and Leoncavallo's "Pagliacci", with Miss Likova, Mr. Del Monaco, Mr. Gobbi, and Mr. Bastianini, Oct. 23; Giordano's "Andrea Chenier", with Miss Tebaldi, Mr. Del Monaco, Mr. Gobbi, Mariano Caruso, Oct. 30; Ponchielli's "La Gioconda", with Eileen Farrell, Miss Simonato, Giuseppe di Stefano, Mr. Protti, and Mr. Wilderman, Nov. 1, 6; Cilea's "Adriana Lecouvreur", with Miss Tebaldi, Miss Simonato, Mr. di Stefano, Mr. Gobbi, Mr. Smith, and Mr. Badioli, Nov. 13; Puccini's "Tosca", with Miss Steber, Mr. di Stefano, Mr. Gobbi, and Mr. Badioli, Nov. 20, 29; and Donizetti's "Lucia di Lammermoor", with Miss Moffo, Mr. di Stefano, Mr. Protti, and Mr. Smith, Nov. 27.

Chicago Symphony Prepares Programs

Chicago.—The Chicago Symphony has announced the guest conductors and soloists who will appear with it during the 28-week season of 1957-58, which will run from Oct. 10 to April 18.

During Fritz Reiner's six-week vacation in the course of the season, Bruno Walter, Carlo Maria Giulini, and Leopold Stokowski will appear as guest conductors. This will be Mr. Stokowski's first appearance as conductor with the orchestra.

Special events during the season will include a performance of the Beethoven Ninth Symphony, which Mr. Walter will conduct. The Swedish Choral Club, Harry T. Carlson, director, will participate, and soloists will include Maria Stader, Maureen Forrester, and William Warfield.

Handel's "Messiah" will be given with the chorus of the Apollo Club and the soloists Adele Addison, Russell Oberlin, David Lloyd, and Donald Gramm. Mahler's "Song of the Earth" will have Christa Ludwig and Richard Lewis as soloists. The Verdi "Requiem" will have Leonie Rysanek, Maureen Forrester, Eugene Conley, and Giorgio Tozzi, bass, as soloists, with a chorus yet to be announced.

Other soloists with the Chicago

Symphony will include Geza Anda, Robert Casadesu, Philippe Entremont, Rudolf Firkusny, Clara Haskil, Louis Kentner, and Zadel Skolovsky, pianists; Zino Francescatti, Joseph Fuchs, Yehudi Menuhin, and Tossy Spivakovsky, violinists; Janos Starker, cellist; Roberta Peters, soprano; and Dietrich Fischer-Dieskau, baritone.

The concert series will be divided into 28 Thursday-Friday pairs and 12 Tuesday afternoon concerts. All will be given in Orchestra Hall, home of the orchestra since 1904.

Worcester To Hold 98th Music Festival

Worcester, Mass.—The Worcester County Musical Association will hold its 98th Music Festival from Oct. 14 to 19. Participants will include the Philadelphia Orchestra, Eugene Ormandy, conductor, and William R. Smith, assistant conductor; the Worcester Festival Chorus, T. Charles Lee, conductor; Hilde Gueden, Leontyne Price, and Joan Marie Moynagh, sopranos; Maria Tallchief and Andre Eglevsky, dancers; Byron Janis, pianist; Virgil Fox, organist; and Carolyn Saulenas, trumpeter.

Symphony of the Air Plans Eight Concerts

The Symphony of the Air has scheduled eight concerts for this coming season. Seven will take place at Carnegie Hall and one at Hunter College Auditorium as a benefit for the Hunter College Fund. The benefit concert will be given on Nov. 24, with Max Rudolf, conducting, and Renata Tebaldi, soprano, as soloist.

Conductors scheduled for the Carnegie Hall series are Igor Markevitch (for three programs), Josef Krips, Leopold Stokowski, Carlos Chavez, and Jonel Perlea. Soloists will include Benno Moiseiwitsch, pianist, and Harry Shub, violinist. Each conductor in the series has agreed to include one new American work on each concert in addition to the regularly scheduled program.

The Symphony of the Air will also give a special Chanukah concert under the direction of Thomas Scherman, devoted entirely to the works of Ernest Bloch. The orchestra will participate in a performance of the "St. Matthew Passion" by Bach, Erich Leinsdorf conducting, with the Rutgers University Choir. Also to be offered is the first American performance of a newly discovered Mass by Vincenzo Bellini, with Alfredo Antonini conducting; and a performance of Vaughan Williams' "Sea Symphony" under the direction of William Strickland, with the Desoff Choirs.

Cincinnati Symphony Lists Three Debuts

Cincinnati.—For the 1957-58 season, the Cincinnati Symphony will offer three American debuts: Yuri Boukoff, pianist, Oct. 18-19; Johanna Martzy, Hungarian violinist, Oct. 25-26; and Paul Kletzki, Polish-born, Swiss musician, who will be guest conductor on Jan. 17-18. Other soloists with the orchestra will include Ernst von Dohnanyi, Eugene Istomin, Claudio Arrau, Rudolf Serkin, Clara Haskil, Vera Franceschi, and Byron Janis, pianists; Isaac Stern and Nathan Milstein, violinists; Anna Bukay,

harpist; and Roberta Peters, soprano.

Special events of the orchestra's 63rd season will be a performance of Handel's "Messiah", a fully-staged presentation of Menotti's "The Consul", and the DePaur Opera Gala. The season, which commences on Oct. 11 with an all orchestral program under its music director, Thor Johnson, will run until April 19, the last concert being devoted to a complete presentation of Wagner's "Tristan and Isolde" in concert form, featuring Margaret Harshaw and Albert Da Costa.

Little Orchestra To Divide Series

Thomas Scherman, conductor of the Little Orchestra Society, has announced that four concerts each on two subscription plans will be given next year by the orchestra, in place of the single series of eight concerts, as given in past years.

One series will be given at Town Hall, presenting orchestral works, with soloists. The other series will be given at Carnegie Hall and will include the annual presentation of Berlioz's "L'Enfance du Christ", and three operas in concert form.

The society also plans to continue the Hunter College series of six Young People's Concerts, now in their ninth year.

Soloists on the Town Hall series will include Dietrich Fischer-Dieskau, baritone; Elisabeth Schwarzkopf, soprano; Vronsky and Babin, duo-pianists; and Louis Kentner, pianist.

The Carnegie Hall series, in addition to the Berlioz work, will present Strauss's "Ariadne auf Naxos", with Eileen Farrell, Mattiilda Dobbs, and Jon Crain; Mozart's "Abduction from the Seraglio" with Miss Dobbs, Leopold Simoneau, Donald Gramm, Pierrette Alarie, and Loren Driscoll; and Gluck's "Iphigenia in Tauris", with Leonie Rysanek, soprano, in her New York debut, Martial Singher, and Mr. Simoneau.

Brooklyn Philharmonia To Offer Premieres

The Brooklyn Philharmonia, under the direction of Siegfried Landau, will open its 1957-58 season on Nov. 9, at the Brooklyn Academy of Music. The other regular concerts scheduled will take place on Dec. 7, Jan. 11, Feb. 8, and March 15. Soloists will be Mischa Elman, violinist, and Byron Janis, pianist. Among the works scheduled are the Verdi "Requiem", and the New York premieres of Ernest Bloch's Concerto for Trombone and Orchestra, and Roy Harris' "Ode to Consonance".

Hillis To Lead Two Programs

The American Concert Choir and Orchestra, Margaret Hillis, conductor, will offer two Wednesday night concerts for its 1957-58 season in New York. The program for Jan. 15 will consist of "Vocalise", "Rhapsodie Hassidique", and Three Madrigals by Erich Istor Kahn; "Dorfszenen" by Bartok; "Figure Humaine" by Poulenc; and "Renard" by Stravinsky. Soloists scheduled are Leopold Simoneau and John McCollum, tenors, and Donald Gramm and Chester Watson, basses.

The soloists for the concert on Feb. 19 will be Adele Addison, soprano; Florence Kopleff, contralto;

Russell Oberlin and Charles Bressler, tenors; Kenneth Smith, bass; and Albert Fuller, harpsichord. The works scheduled to be performed are Bach's Cantata No. 50, Rameau's motet "In Convertende", and Purcell's "Ode to St. Cecilia".

Orchestra and Concert Series in Miami

Miami.—The soloists for the 1957-58 season of the University of Miami Symphony will include Guiomar Novaes and Gina Bachauer, pianists; Yehudi Menuhin and Joseph Szigeti, violinists; and Irmgard Seefried, soprano. There will be performances of Menotti's "Amahl and the Night Visitors" and Verdi's "Requiem". The guest-conductors engaged are Arthur Fiedler, Heitor Villa-Lobos, Igor Stravinsky, and Howard Mitchell. John Bitter, music director of the orchestra, will conduct five pairs of concerts, including the Verdi "Requiem" and the Menotti opera.

A new concert series will be given next season in the Miami Beach Auditorium, under the auspices of the Community Concert Association, and admission will be by subscription only. The first attraction is to be the Philadelphia Orchestra. Artists to appear in the series will include Claudio Arrau, Lily Pons, and the Chicago Opera Ballet.

—Arthur Troostwyk

Minneapolis Symphony To Give Berlioz Work

Minneapolis.—Berlioz's "Requiem" and Beethoven's Ninth Symphony will be two of the special events of the 1957-58 season of the Minneapolis Symphony. Under its conductor, Antal Dorati, the symphony will offer 18 subscription concerts, beginning on Nov. 2 and running through April 11. Nicolai Gedda, tenor, will be soloist in the Berlioz "Requiem", and Maria Stader, Jane Hobson, David Lloyd, and Norman Treigle will be the soloists in the Beethoven.

Other soloists to appear during the season will include Andres Segovia, guitarist; Roberta Peters, soprano; Lya de Barberis, Robert Casadesu, Ernst von Dohnanyi, Philippe Entremont, and Rudolf Serkin, pianists; and Rafael Druian, Szymon Goldberg, Yehudi Menuhin, and Isaac Stern, violinists. The guest conductors scheduled are Karl Boehm, Max Rudolf, and Gerard Samuel.

Philadelphia Group To Visit Havana

Philadelphia.—The Philadelphia Orchestra will make its first visit to Havana and its first tour of the Florida peninsula next season. The tour will begin on Jan. 12, when Eugene Ormandy, the conductor, and the 110 musicians fly to Cuba, where they will play two concerts, Jan. 13 and 14, in the auditorium of the Havana Philharmonic. The concerts are being sponsored by the Havana Pro Arte Society.

The orchestra will return to Miami on Jan. 15 to play in the Dinner Key Auditorium under sponsorship of the Miami Lions Club. This will be a benefit performance to aid the Light-house for the Blind. Other Florida concerts will be given in Miami Beach, Jan. 16; Daytona Beach, Jan. 17; and Orlando, Jan. 18.

On the return trip north, the orchestra will make concert stops in Augusta, Ga., Jan. 20; Asheville, N. C., Jan. 21; Charlotte, N. C., Jan. 22; and Lynchburg, Va., Jan. 23.

New Orleans Symphony Outlines New Year

New Orleans.—The New Orleans Philharmonic-Symphony, Alexander Hilsberg, conductor, has scheduled 15 guest artists and 18 subscription concerts for its 1957-58 season. Pierre Monteux and Andre Kostelanetz will conduct the New Orleans orchestra for the first time in their single guest appearances. The other concerts will all be under the direction of Mr. Hilsberg, whose plans for the coming season include the programming of Carl Orff's "Carmina Burana".

Soloists will include Artur Robinstein, Leonard Pennario, Glenn Gould, and Istvan Nadas, pianists; Nathan Milstein, Szymon Goldberg, and Norman Carol, violinists; Pierre Fournier, and Barton Frank, cellists; and Margaret Harshaw and Gloria Lind, sopranos. Ballet soloists will include Maria Tallchief and Andre Eglevsky.

Norman Carol, 28 year-old concert violinist and former member of the Boston Symphony, has been engaged by Alexander Hilsberg as concertmaster of the New Orleans Philharmonic-Symphony for the 1957-58 season.

Oklahoma Symphony Lists Beethoven Ninth

Oklahoma City, Okla.—The 1957-58 season of the Oklahoma City Symphony will commence on Oct. 22 with an all orchestral program. Beethoven's Ninth Symphony is scheduled for performance on March 11, and a special commissioned work in honor of the state's 50th birthday, will be performed on Nov. 17. Stanley Bate, British-born composer, will be the soloist in the American premiere of his Piano Concerto No. 3.

Other soloists to appear with the orchestra include Guy and Monique Fallot, cellist and pianist, Dec. 3; Louis Kentner, pianist, Dec. 10; Kenneth Smith, bass-baritone, Jan. 7; Henri Aubert, violinist, Jan. 14; Stanley Babin, pianist, Feb. 18; Norman Paulu, concertmaster of the orchestra, Feb. 25; and Eileen Farrell, soprano, March 25. An all orchestral program will close the season on April 1.

Cleveland Orchestra Carnegie Hall Series

Cleveland.—For its 40th anniversary season, in 1957-58, the Cleveland Orchestra, George Szell, conductor, is planning its first series of concerts at Carnegie Hall. Mr. Szell will conduct all three concerts, which will take place on Feb. 5, 11, and March 7, and these will be his only New York appearances of the season. Soloists will include Erica Morini, violinist, and Paul Badura-Skoda, pianist.

Eight Events In Atlanta Series

Atlanta, Ga.—The All Star Concert Series, managed by Marvin McDonald, for the 1957-58 season will offer eight concerts beginning on Oct. 17. The first concert will present the American Ballet Theatre. On Nov. 14, the NBC Opera will present its new production of "La Traviata". The only concert of the eight not to take place in the Municipal Auditorium, will be that of the Regimental Band, Massed Pipers and Highland Dancers of Her Majesty's Black

Watch, The Royal Highland Regiment, which will be held in the Alexander Memorial Coliseum at Georgia Tech., on Nov. 23. The Ballet Russe de Monte Carlo will appear on Dec. 9, and Victoria de Los Angeles, soprano, on Jan. 7. Jorge Bolet, pianist, will give a recital on Feb. 6. The Pittsburgh Symphony, William Steinberg, conductor, and Szymon Goldberg, violinist soloist, will be presented on Feb. 26, and the final concert on March 25, will offer Jussi Bjoerling, tenor.

Leide To Conduct Long Island Opera

The Long Island Opera Company has announced the engagement of Enrico Leide as musical director and conductor for the company's 1957-58 season at the Brooklyn Academy of Music. The opening performance, scheduled for Sept. 28, will be Verdi's "Aida" as a tribute to the memory of Arturo Toscanini.

The company will present a series of weekly Saturday night performances and the repertoire will include "La Bohème", "Madama Butterfly", "Cavalleria Rusticana", "Pagliacci", "La Traviata", "Il Trovatore", "Tosca", "Carmen", "Faust", "The Barber of Seville", "Aida", "Lucia di Lammermoor", and "Rigoletto".

Seattle Symphony Announces New Season

Seattle, Wash.—The Seattle Symphony, under the direction of Milton Katims, will perform Beethoven's Ninth Symphony and scenes from Wagner's "Parsifal" during its 1957-58 season.

Scheduled soloists for "Parsifal" are Margaret Harshaw, soprano, and Brian Sullivan, tenor. The soloists for the Beethoven symphony will include Rita Streich, Rosalind Elias, John Druary, and Donald Gramm.

Other soloists to appear include Rudolf Serkin and Glenn Gould, pianists; Isaac Stern and Tossy Spivakovsky, violinists; and Zara Nelsova, cellist.

Florida Symphony Triples Budget

Orlando, Fla.—The Florida Symphony has recently ended its seventh consecutive season with no deficit. The budget has grown, in seven years, from \$40,000 in 1950 to over \$110,000 in 1957.

During its most successful season, the Florida Symphony, under the direction of Frank Miller, played a total of 36 concerts in 12 weeks. Soloists for these performances included Jerome Hines, Jorge Bolet, Dorothy Warenskjold, and Zadel Skolovsky.

Indianapolis Symphony Names Soloists

Indianapolis.—The Indianapolis Symphony, Izler Solomon, conductor, has listed its plans for the 1957-58 season.

The regular subscription series will begin Nov. 9 and will be as follows: Gregor Piatigorsky, cellist, Nov. 23-24; Vronsky and Babin, duo-pianists, Dec. 7-8; Rosenblith and Cortellini, violin-viola, Dec. 21-22; Rudolf Firkusny, pianist, Jan. 18-19; Beaux Arts Trio, Jan. 26-27; Tong Il Han, pianist, Feb. 8-9; Zino Francescatti, violinist, Feb. 22-23; and Adele Addison, soprano, March 22-23. In addition, four all-orchestral concerts will be presented.

—E. Y. P.

Three Conductors Set For Boston Series

Boston.—Pierre Monteux, Robert Shaw and Thomas Schippers have been invited by Charles Munch, conductor of the Boston Symphony, to appear as guest conductors for the orchestra's 1957-58 season, its 77th.

Fine Arts Quartet To Present Series

A four-concert Beethoven-Bartok series will be presented in New York this fall by the Fine Arts Quartet, under the auspices of Concert Associates, Inc. The series will be given at Carnegie Recital Hall, Oct. 7, 10, 14, and 17.

California Foundation Lists Attractions

San Francisco.—For its 1957-58 season, the California Civic Music and Arts Foundation will present the Symphony Orchestra of the Florence Festival, the Ballet Russe de Monte Carlo, the National Ballet of Canada, and "Vienna on Parade". Soloists scheduled include Eileen Farrell and Leontyne Price, sopranos; Jussi Bjoerling, tenor; and Gary Graffman, pianist. Jose Greco will also return under these auspices, managed by William E. King.

Concert Society's Eight Afternoons

For its fifth season, beginning next fall, the Concert Society of New York will offer eight Sunday afternoon concerts at Carnegie Recital Hall. Participating artists and ensembles will be the Barylli Quartet, Oct. 27; Lucetia West, contralto, and Paul Doktor, violinist, Nov. 17; Alfred Deller Trio, Dec. 8; Albeneri Trio, Jan. 12; Claremont Quartet, Jan. 26; Quartetto di Roma, Feb. 9; Hermann Prey, baritone, and Martin Maelzer, pianist, Feb. 23; and the Koeckert Quartet, Mar. 16.

Savannah Symphony To Enter Fifth Season

Savannah, Ga.—The Savannah Symphony will start its fifth season this fall. Chauncey Kelley, who organized the orchestra, will continue as conductor. Robert P. Thomson, who has been personnel manager of the orchestra since its inception, has been appointed business manager.

Easton Symphony Cancels Season

Easton, Pa.—Failure of a subscription campaign has forced the board of directors of the Easton Symphony to cancel the 1957 season's three scheduled concerts. The orchestra,

plagued by declining attendance for several years, was enabled to complete the 1956 season through anonymous gifts.

It was announced that the orchestra could be revived if sufficient public demand for it arose.

—John B. Bonnell

West Shore Series For Cleveland Suburb

Lakewood, Ohio.—The West Shore Concerts for the 1957-58 season will begin on Oct. 20 with a performance by Les Ballets Janine Charrat de France. The Cleveland Orchestra, George Szell, conductor, will appear on Nov. 3, with Marianne M. Mastics, pianist. Albert Michelson, cellist, and Frederick Koch, pianist, will give a recital on Dec. 1, and Anna Russell, concert comedienne, will perform on Jan. 12. On March 16, the Cleveland Orchestra and Chorus will be heard under the direction of Robert Shaw. The final concert on April 14 will again offer the Cleveland Orchestra conducted by Mr. Szell.

Musicians' Guild To Halt for a Year

The Musicians' Guild announced that it will suspend its series of four annual chamber-music concerts in New York during the season of 1957-58, because of the numerous and diverse activities of its members. The members of the guild are: the Kroll Quartet; Joseph Fuchs, violinist; Lillian Fuchs, violist; Leonard Rose, cellist; and Artur Balsam, pianist.

GYORGY SANDOR
Pianist
THE FRIEDBERG MANAGEMENT
113 W. 57th St., New York 19, N. Y.

GANZ
Steinway Piano • Decca Records
Hotel Pearson
Chicago 11, Illinois

MARY BOTHWELL
Soprano
Personal Management: Betty Smith Associates,
15 E. 48th Street, New York 17, N. Y.

DEAN ECKERTSEN
Conductor
VOX RECORDS
"incontestable authority"
Disques—Paris

OLIVE MIDDLETON SOPRANO
Available: Opera—Concert—Radio
171 W. 57th St., New York 19, N. Y. CL-4-1281

MU PHI EPSILON
National Music Sorority
Eleanor Hale Wilson (Mrs. P. Raymond), Nat'l. Pres.
2900 39th Avenue West, Seattle 90, Wash.
National Executive Office, 737 South Fountain, Wichita 17, Kansas
Virginia Porter Flier (Mrs. Van E.) Executive Sec.-Treas.

SIGMA ALPHA IOTA
National Professional Music Fraternity
Jeannette Kirk, President, 3229 N.W. 33rd St., Oklahoma City 12, Okla.

New Recordings

Evolution of a Composer—Complete Works of Webern

Nobody, probably, would be more surprised than Anton Webern himself to find that, less than 12 years after his death, his entire life's work—every composition he ever wrote—had become available on records. This rare tribute (unparalleled so far as I know) is possible thanks to modern electronics, to a group of dedicated Los Angeles musicians directed by Robert Craft and to the unique circumstance that all of Webern's music is of extreme brevity. Four 12-inch disks contain all 31 opera, including some 40 songs, two cantatas, a symphony and miscellaneous works for various instruments, combinations, and chorus. (Columbia K4L-232, \$23.98)★★★★

To contemplate at a single sitting the entire body of a man's work covering 37 years is a remarkable experience. He literally grows, or at least evolves, minute by minute right before your eyes. Beginning with a completely unWebernlike string quintet composed in 1906 and a passacaglia for orchestra (numbered Op. 1), we proceed through all of the composer's grapplings with and—depending upon your point of view—triumphs over atonality and the problems of the 12-tone-row system which he pioneered, in company with his teacher and friend, Arnold Schönberg, and Alban Berg. It was a long, hard, largely unpopular engagement, and the validity of what these men did, or sought to do, is still open to question in many quarters.

The question, which we shall not go into here, is not whether music by formula really is music (all music

is written to some sort of formula), but whether the formula itself has not so bemused the composer that both his ability and his desire to communicate with the listener are diminished. The average listener, I fear, would come to the conclusion that such is the case in at least two-thirds of Webern's output. The early songs, the Five Movements for String Quartet and the Symphony have a subjectivity and an emotional appeal that get over to the listener pretty easily. But most of the music of the middle and the late periods is difficult for the ear and the mind (to say nothing of the heart) to assimilate. The uninitiated are likely to feel lost in a world of total abstraction and grope fruitlessly for familiar landmarks of rhythm, harmony or melody.

The main characteristics of Webern are extreme economy (the longest work, Cantata No. 2, runs 10 minutes and 30 seconds and some of the songs less than a minute), complete atonality utilizing all of the mechanical devices of the 12-tone system and the interplay of solo voices, whether vocal or instrumental, against a thin texture of other voices. The music



Anton Webern

always is horizontal and polyphonic; vertical harmony is accidental and virtually never exists for its own sake. The melody is angular and given to wide leaps and skips. Development, in the sonata sense, does not exist; its place is taken by variations in many varieties including rhythmic, coloristic and dynamic. Silence, or, rather, frequent cessation of sound, also plays an important part in many of the works and often creates a staccato effect, with notes bursting all around like popping corks. When the melodic line is vocal it is relatively simple, despite the characteristic leaps, and appears eminently singable. Webern, by the way, seems to have had a particular affection for the highest notes of the high lyric soprano and wrote many things for that voice.

Dedicated Performers

The work of Robert Craft and his corps of instrumentalists and singers is difficult to evaluate because there is so little precedent for the reviewer to refer to. Their dedication certainly is unquestioned by the mere fact of their having taken on this large and prickly assignment, and the unusual candor in pointing out in the accompanying booklet certain slips and wrong notes in the recording is, to say the least, disarming. There is nothing tentative about any of the performance. The male and female singers are accurate and secure in their parts, and their diction (German) is perfectly clear. The instruments are equally forthright and seem to solve their very difficult problems of ensemble satisfactorily. The tone of the high strings occasionally could do with a little more initial bite and warmth.

In sum, this is an extraordinary

document, indispensable to music schools and all serious students of contemporary music. —Ronald Eyer

Horowitz Pair

"Horowitz in Recital". Vladimir Horowitz, pianist. (RCA Victor LM 1957, \$3.98)★★★★

Beethoven: Sonata, Op. 27, No. 2 ("Moonlight"); Sonata, Op. 53 ("Waldstein"). Vladimir Horowitz, pianist (RCA Victor LM 2009, \$3.98)★★★★

In view of Vladimir Horowitz's long absence from the concert stage, these recordings should be more than welcome by all of Horowitz's admirers. The first listed album contains Schumann's Variations on a Theme by Clara Wieck (from the F minor Sonata, Op. 14); Scarlatti's Sonata in E, L. 23; Chopin's Mazurka, Op. 24, No. 4, and Polonaise Fantasia; Haydn's Sonata in E flat, Op. 78; Brahms's Intermezzo, Op. 117, No. 2; Moszkowski's "Etincelles"; Scriabin's Preludes, Op. 11, No. 5, and Op. 22, No. 1; and Sousa's "Stars and Stripes Forever" (transcribed by Horowitz)—the majority recorded from actual performances.

These records, as would be expected, bear witness to the extraordinary wizardry of piano playing that has become a trademark of Mr. Horowitz. Aside from the digital perfection, there is much to admire in the pianist's performances—particularly the great command of tonal resources and the magnetism of his personality. I, personally, cannot warm up to most of his interpretations. The "Waldstein", for example, sounds like a series of episodes rather than a cohesive whole; the Haydn seems bloated beyond its natural framework; and the phrasing in the Chopin seems too fancy rather than flowing freely. But the "Stars and Stripes Forever" and the Moszkowski are real tours de force and should dazzle any listener. In comparison with the album of Beethoven sonatas, which were not recorded at a public performance, the recital album finds the artist in a more communicative and relaxed mood. —F. M., Jr.

Records in Brief

In "Music of the Great Keyboard Masters", (Capitol P 8374)★★★, Sascha Gorodnitzki plays with clean virtuosity a baker's dozen works of proven popularity, from Chopin's "Military" Polonaise to Paderewski's Minuet in G.

Albert da Costa, gifted young American tenor of the Metropolitan Opera, presents a program of 13 operatic arias on a Concord disk

(3004)★★★, accompanied by the Concord Philharmonic, conducted by Hans-Jürgen Walthert. The wide selection of operas represented ranges from Bellini's "I Puritani" to Strauss's "Der Rosenkavalier", from Bizet's "Carmen" to Wagner's "Siegfried".

One of the distinguished early LP organ recordings, originally released by Allegro and then withdrawn, is now available again in a reissue by Concord. It is a disk of "Baroque Organ Music", played by Robert Noehren on the Schlicker organ of the Kenwood Presbyterian Church of Buffalo, N. Y. An excellent and representative group of works by Schlick, Sweelinck, Frescobaldi, De Cabezón, Scheidt, and Pachelbel is revitalized by Mr. Noehren's lively, stylish performances on a modern baroque instrument. (4002)★★★★

No conductor of Viennese operetta and dance music to be heard on records today is as good as Anton Paulik, and Vanguard is justified in continuing the series of disks in which he conducts music of the Strauss family and Josef Lanner. The latest release, called "A Hi-Fi Carnival with Strauss" is devoted to waltzes and polkas by the three Strauss brothers, Johann, Jr., Eduard, and Josef. The Vienna State Opera Orchestra, which is virtually weaned on this music, is heard under Mr. Paulik's direction. (VRS 498)★★★★

Carlos Surinach conducts a particularly delightful record for M-G-M (E 3514)★★★★ by coupling Jean Françaix's Symphony for Strings and Jacques Ibert's "Divertissement". The former is a good-humored score of shimmering texture, composed in 1949. Ibert's string of satirical trifles, making fun of all kinds of musical styles, dates back to 1930, but it has not lost any of its élan.

One of the more charming bits of Americana to appear on records is Mercury's disk devoted to John Alden Carpenter's "Adventures in a Perambulator" and Burrill Phillips' "Selections from McGuffey's Readers" (MG 50136)★★★★. They are excellently played by the Eastman-Rochester Symphony, under the direction of Howard Hanson. Carpenter, who died in 1951, was a wealthy businessman who found time to compose. Although his music is European influenced, he was one of the earliest composers to seek out American themes for his subject matter. "Adventures in a Perambulator", composed in 1914, reflects a baby's eye-view of a policeman, a hurdy-gurdy, a lake, dogs, and dreams, and it is couched in a simple, fresh style that loses nothing for suggesting, at times, the music of Ravel and Debussy. Phillips' three-movement work deals with three familiar poems from the famous McGuffey schoolbooks: "The One Horse Shay"

BOSTON UNIVERSITY COLLEGE OF MUSIC

A Division of the
School of Fine and Applied Arts

Courses in all branches of music and music education leading to the degrees, B.Mus., M.Mus., D. Mus. A. In conjunction with the Graduate School, M.A. and Ph.D. In conjunction with the School of Education, M.Ed. and D.Ed.

Eminent Faculty Includes:

George Boroff
Alexander Borovsky
Rafael Bronstein
Lee Chrisman
George Faxon
Arthur Fiedler
Karl Geiringer
Julius Herford
Allan Lanoie
David Blair McClosky
Harriet Nordholm
Emanuel Ondricek
Gardner Read
Jules Wolfers

and 70 other distinguished artists, musicians and educators.

For catalog write:

Robert A. Choate, Dean
25 Blagden Street, Boston 16, Mass.

Philadelphia Conservatory of Music

80th Year

MARIA ECKHART DRAKE, Director
Piano, Orchestra, Opera, Chorus,
Strings, Composition, Voice, Winds.
Degree Courses

216 S. 20th St. LOcnet 7-1877

Key to Mechanical Ratings

★★★★ The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.

★★★ Free from all obvious faults, differing only slightly from above.

★★ Average.

★ Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

Chicago Opera Gala Excerpts on Recording

Chicago.—Excerpts from a gala concert presented by the Chicago Lyric Opera in the fall of 1956 have been recorded by London Records under the title "An Evening at the Lyric Opera of Chicago" (LL 1626) ★★★. Members of the company who are heard on the disk include Renata Tebaldi, soprano; Giulietta Simionato, mezzo-soprano; and Ettore Bastianini, baritone. They are accompanied by the opera orchestra under the direction of Georg Solti. The artists sing arias and duets from "Samson et Dalila", "Eugen Onegin", "Cavalleria Rusticana", "Le Nozze di Figaro", "Andrea Chenier", "Mefistofele", and "La Gioconda". The record is available from the Chicago Lyric Opera and can be obtained by contributing \$5 to the company, 20 North Wacker Drive, Chicago 6, Ill.

(Holmes), "John Alden and Priscilla" (Longfellow), and "The Midnight Ride of Paul Revere" (Longfellow). Completed in 1934, the music has the conventional treatment of light symphonic music and is entertaining.

Theatre Classic

Pepusch-Austin: "The Beggar's Opera". Elsie Morison, Monica Sinclair, Anna Pollak, Constance Shacklock, John Cameron, Ian Wallace, Owen Brannigan, Alexander Young, and members of the Old Vic Company; Pro Arte Orchestra and Chorus, Sir Malcolm Sargent conducting. (RCA Victor LM 6048, \$3.98) ★★★

One of the most famous, influential, and enduring works for the lyric theatre is "The Beggar's Opera", first produced in London on Jan. 29, 1728. John Gay's satirical plot, racy dialogue, and witty lyrics still have the power to shock and amuse, and the popular tunes of the day which he used in the work—some of them by Handel and Purcell—have lost none of their charm. The harmonization and scoring of the original version was prepared by Johann-Christoph Pepusch, who also composed the overture; Frederic Austin rearranged and reorchestrated the score slightly

George Marek, left, recently appointed vice-president and general manager for RCA Victor Records, presents a special award to Artur Rubinstein in recognition of the fact that sales of his albums have passed the one million mark. At the right is Lawrence W. Kanaga, former vice-president and general manager of the company.



for its 20th-century revivals, first in 1920 and later in 1940.

This recording retains 37 songs of the original 69, delightfully sung by leading members of the Sadler's Wells, Covent Garden, and Glyndebourne Opera companies. Their cultivated vocalism and diction is rather at odds with the characterizations of the Old Vic company, who give colorful portrayals of the low-life characters of Gay's play, but that is the usual price to pay for a double company of singers and actors—the singing and acting are each better than they would be from one company, but they clash stylistically.

Sir Malcolm conducts a sprightly performance, and the album includes an excellent historical note by Frederic Austin and a running synopsis of the plot interspersed with the lyrics of the songs. Although not a complete reproduction of the work, this single-disk version is an excellent introduction to or memento of "The Beggar's Opera" and is heartily recommended. —R. A. E.

Madrigal Fable

Menotti: "The Unicorn, the Gorgon, and the Manticore". Recorded in co-operation with the New York City Ballet. Thomas Schippers conducting. (Angel 35437, \$4.98 or \$3.48) ★★★

Menotti's "The Unicorn, the Gorgon, and the Manticore" was generously praised when it received its first performances in Washington, D. C., in October of last year, and in New York City last January. "A madrigal fable for chorus, ten dancers, and nine instruments", the work tells the story of a poet who parades a unicorn one Sunday through the town. The envious townspeople follow suit, and soon "every respectable couple is seen promenading a unicorn". The next Sunday the poet is seen with a gorgon. The people follow this example, get rid of their unicorns, and acquire gorgons. The same happens after the poet has appeared the next Sunday with a manticore. But later the poet appears no more, and the townsfolk wondering what has happened to the manticore, go to the poet's castle to find him dying, surrounded by his three creatures. As the final madrigal explains, "How could I [the poet] destroy the pain-wrought children of my fancy?" The unicorn represented youth; the gorgon, manhood; the manticore, old age. To the townspeople, the three were only fads, but "all remains intact within the Poet's heart".

All this could seem very silly if dealt with by a lesser hand than Menotti's. But in spite of the composer's obvious sincerity, the musical values are disappointing. Without the trappings of the stage (and it was beautifully produced by the New York City Ballet), the score seems uninteresting, often banal, rarely expressing, except superficially, either deeply felt emotion or humor. The recording, however, is superb. The chorus sings with lovely tonal quality, technical security, excellent diction, and a convincing devotion for the music. Mr. Schippers and the instrumental ensemble are also in fine form. And the recording engineers have given it excellent reproduction. —F. M., Jr.

Leinsdorf Signs With Capitol Records

Erich Leinsdorf has signed a long-term recording contract with Capitol

Records. Initial plans call for Mr. Leinsdorf to conduct the Los Angeles Philharmonic and Concert Arts orchestras.

Angel Records To Issue HMV Disks

Starting in September, 1957, Angel Records, an American subsidiary of Electric and Musical Industries in England, will release in North America the new classical recordings of many outstanding artists now appearing on His Master's Voice disks. At that time many well-known musicians formerly associated with RCA Victor, because of Victor's previous alliance with HMV, will be transferred to the Angel label.

Among HMV artists to be heard on Angel recordings after September will be Victoria de los Angeles, Dietrich Fischer-Dieskau, Boris Christoff, Myra Hess, Gioconda De Vito, Rudolf Kempe, the Glyndebourne

Opera, and the Virtuosi di Roma. Angel also plans to issue all the recordings Guido Cantelli made in London as well as a series of "Great Recordings of the Century". The speeches of Sir Winston Churchill, and recordings by Furtwängler, Flagstad, Gigli, and Schipa, will also become available to Angel. The alliance between Victor and HMV came to an end April 7. For another year, until next April, Victor will be permitted to release all HMV records already in its catalogue as of April, 1957. During this period, HMV will have equal access to Victor items. Victor will retain, for its American disks, the famous trade mark of Nipper, the listening dog.

Capitol Records, also owned by Electric and Musical Industries, will add to its catalogue several musicians under contract to HMV in England. In the late fall they will release recordings by Yehudi Menuhin, Louis Kentner, Shura Cherkassky, and Artur Rodzinski.

COLLEGE-CONSERVATORY of MUSIC of CINCINNATI

A distinguished professional school of music and the allied arts.
Degree courses with majors in Piano, Voice, Orchestral Instruments, Organ, Composition, Music Education
Affiliated with the University of Cincinnati and Xavier University.
Member of the National Association of Schools of Music
Catalog will be sent on request
Write Dept. MA Highland Ave., and Oak St. Cincinnati 19, Ohio

BOSTON CONSERVATORY of MUSIC

ALBERT ALPHIN, Dir. 26 FENWAY, BOSTON, MASS.
"A College of Music, Drama and Dance"
Courses leading to the degree Bachelor of Music and Master of Music with major in Applied Music, Composition and Music Education. Drama and Dance courses leading to the Bachelor of Fine Arts degree.
Faculty of 50 including members of Boston Symphony Orchestra
Dormitories for Women, Catalog on request. Fall Term Sept. 17
Member of National Association of Schools of Music

CARNEGIE College of Fine Arts

MUSIC • Distinguished Faculty
Degrees: Voice, Composition, Instrumental, Music Education • Catalog
Carnegie Institute of Technology • Schenley Park • Pittsburgh 13, Pa.

PEABODY CONSERVATORY College of Music

REGINALD STEWART, Director
Complete musical training in all branches. Diploma, M. Mus., B. Mus., Teacher's Certificate. Affiliation with Johns Hopkins University, Goucher and Loyola Colleges. Dormitories. Member of the National Association of Schools of Music and of the Middle States Association of Colleges and Secondary Schools. SUMMER SESSION—JUNE 24 TO AUGUST 3.
Registrar 17 E. Mt. Vernon Place, Baltimore 2, Maryland

The Cleveland Institute of Music

BACHELOR AND MASTER OF MUSIC DEGREES
Preparatory Department for Students of All Ages
WARD DAVENNY, Director • 3411 Euclid Ave., Cleveland 15, Ohio • Member N.A.S.M.

NEW YORK COLLEGE of MUSIC

114 East 85th St., New York 28 RE 7-5751
Chartered 1878
Arved Kutz, Director
Courses leading to Diploma.
Individual and Class lessons.

PHILADELPHIA MUSICAL ACADEMY

Associate Member NASM • Distinguished Faculty • Degrees and Diplomas
Approved for MUSIC EDUCATION courses, granting of M. E. Degrees leading toward teaching in Public Schools.
DANCE DEPARTMENT—Nadia Chilkowsky, Dir. 1617 Spruce St., Phila. 3

MANHATTAN SCHOOL OF MUSIC

JOHN BROWNLEE, DIRECTOR
BACHELOR AND MASTER OF MUSIC DEGREES Member of the National Association of Schools of Music and the Middle States Association of Colleges and Secondary Schools.
Catalog on request: 238 E. 105 St., N. Y. C.

BALDWIN - WALLACE CONSERVATORY of MUSIC

Berea, Ohio (Suburb of Cleveland) Cecil W. Munk, Director Member of N.A.S.M.
Courses leading to degrees B.Mus., B.Mus. in Church Music, B. Mus. Ed., and B.A. with music major

HARTT COLLEGE OF MUSIC

Bachelor and Master Degrees, and special courses in all fields of music study. Member NASM. N. E. Ass'n. Colleges and Secondary Schools.
Meshe Paronov, Director • Hartford 5, Conn.

OBITUARIES

RENATO BELLINI

Renato Bellini, 62, composer and voice teacher, died on June 4, at Beth Israel Hospital in New York. A descendant from the noted Bellini family of musicians and artists, he was born in Naples, and he studied at the Royal Conservatory of Music, where his father was a professor.

Upon graduation from the conservatory he toured as accompanist to Tito Schipa, and went with him to South America. He was also assistant conductor to Gino Marinuzzi in Buenos Aires and Rio de Janeiro, and came with him to the Chicago Civic Opera for two seasons in 1920. Returning to Italy from his tour, he opened a studio in Milan. Among the artists he coached and accompanied were Lucrezia Bori and Titta Ruffo.

Both his songs and symphonic music were performed by leading artists throughout Europe, and have been published by Ricordi, and G. Schirmer.

In 1935 he left Italy for another tour with Mr. Schipa, which took him throughout Europe and finally to America, where he eventually settled. He established a studio in New York, and among his pupils were Margaret Harshaw, Eleanor Steber, Brian Sullivan, and Thomas Hayward.

Surviving is his wife, Muriel Buxton Bellini, daughter of the late Dr. Charles Buxton, former mayor of San Francisco.

ELLA FLESCH

Ella Flesch, 55, dramatic soprano and former member of the Metropolitan Opera, died at her home in New York City on June 6, after a long illness. Miss Flesch was born in Budapest in 1902 and made her debut at the Vienna Opera at the age of 18, singing the title role in "Aida". She was for many years a member of the Vienna and Munich Opera companies.

She came to this country in 1940, giving her first American recital debut at Town Hall in 1941. She made her Metropolitan debut in 1944, in the title role of Strauss's "Salome". Other Metropolitan appearances were as Santuzza, Sieglinde, Aida, and Tosca. She later sang with the New York City Opera, where she appeared as Tosca and as Ariadne in Strauss's "Ariadne auf Naxos".

Miss Flesch was a niece of the noted violinist, the late Carl Flesch.

MARIA SAVAGE

Maria Ghislaine Metten Savage, 92, a singer in the chorus of the Metropolitan Opera for 38 years, died at her home in New York City on June 28. Mme. Savage was born in Namur, Belgium, on Jan. 1, 1865. She made her debut in the role of Leonora in Donizetti's "La Favorita". Later she sang at Théâtre de la Monnaie in Brussels, where she was engaged by Augustus Harris to sing at Covent Garden, London. In 1908, she was invited to come to this country to join the chorus of the Metropolitan Opera. She stayed on as a member for 38 years, retiring in 1946 after having become a legend of the Metropolitan Opera House. She was also known as a teacher of French interpretative diction for singers and occasionally tried to help Caruso overcome his Italian accent for French tenor roles.

Surviving are a son, René Savage,

of Paris, and two daughters, Mrs. Joseph Robinson and May Savage, a member of the Metropolitan chorus for more than 30 years.

RUDOLPH POLK

Los Angeles.—Rudolph Polk, 64, former concert violinist, artists representative, and vice-chairman of the Musical Culture Society of America, died in his home in Beverly Hills on June 16. He had been suffering from a heart ailment and had been ill for several months. Mr. Polk was a graduate of the Hochschule für Musik in Berlin, where he studied violin with Henri Marteau. He concertized extensively between 1921 and 1931, and then became personal representative to such concert artists as Jascha Heifetz, Vladimir Horowitz, and José Iturbi. He was assistant musical director at Columbia Pictures, and more recently director for Enterprise Studios. Within the past year, he helped organize the Concerts on Film Library, a series of 24 motion pictures by leading artists in the world of music.

S. L. SZPINALSKI

Paris.—Stanislaw Leopold Szpinalski, 55, one of Poland's foremost pianists and teachers, died in Paris on June 12. Mr. Szpinalski, who had been in ill health for some time, was in Paris on a visit. He had been rector of the State Music College in Warsaw since 1951, and was elected president of the Frederic Chopin Society of Warsaw in 1955. Recently he was named chairman of the committee in charge of arrangements for a worldwide competition in 1960 to mark the 150th anniversary of the birth of Chopin.

A student of Paderewski, he won second place in the first Frederic Chopin International Competition in Warsaw in 1927. He appeared as soloist with the New York Philharmonic-Symphony in the United States in 1939, and in 1947 he gave a recital at Town Hall. He had also played concerts throughout Europe.

FRANCES DENSMORE

Red Wing, Minn.—Frances Densmore, 90, specialist in American Indian research, died here on June 5. A graduate of Oberlin College, she was for many years associated with the Smithsonian Institution in Washington. She was primarily interested in Indian folk music and spent a great deal of time on Indian reservations studying the language, music and other aspects of Indian culture. She collected more than 2,000 recordings on wax cylinders of various Indian songs and Indian music, of which 85 are now in the National Archives of American Folk Song in the Library of Congress.

GINO CASTRO

Gino Castro, 70, Italian teacher of languages at the Metropolitan Opera, died on June 21 in New York City. Surviving are his wife, two daughters, and a sister.

FRANK BLACHFORD

Toronto.—Frank Blachford, 77, violinist, teacher, composer, and prominent in Canada's musical life for more than half a century, died suddenly of a heart attack in Calgary on June 24 while on an examining tour

for the Royal Conservatory of Music, Toronto.

After studies at the Toronto Conservatory, Leipzig, and Geneva, he joined the teaching faculty of the conservatory. He organized the Toronto String Quartet, which for more than a decade was recognized as Canada's leading chamber-music ensemble. He had been active organizing college orchestras, and was the first concertmaster of the Toronto Symphony.

His compositions, mostly for strings, had a wide range, many of them having found a permanent place in the examination literature of the Toronto Conservatory. —C. S.

World Music Festivals Broadcast by CBS

The CBS Radio's fifth consecutive summer season of World Music Festivals opened on May 19. The program under James Fasset, its producer and music commentator, can be heard on the CBS network each Sunday through Oct. 6 at 2:30-4:00 p. m., EDT. Programs already presented include the Concertgebouw Orchestra of Amsterdam, the Bergen (Norway) International Festival of Music, Drama and Folklore, and the Sibelius Festival, in Helsinki, Finland.

Scheduled for future broadcasts are the Royal Danish Festival, Copenhagen, July 21; the Holland Festival, with orchestral concerts conducted by Pierre Monteux, Carlo Maria Giulini, Eduard van Beinum, and Rafael Kubelik, July 28 and Aug. 4; the Bach Festival of Ansbach, Germany, Aug. 11 and 18; the Salzburg Festival, with the Vienna Philharmonic and the Berlin Philharmonic conducted by Karl Boehm, Herbert von Karajan, and Dimitri Mitropoulos, Sept. 1 and 8; the Bayreuth Festival, presenting portions of Wagner's "Tristan und Isolde", with Birgit Nilsson, soprano, and Wolfgang Windgassen, tenor, Sept. 15; the Stagione Sinfonica of Rome and Turin, Italy, Sept. 22 and 29; and the Casals Festival of Puerto Rico, Oct. 6.

Dallas Season In Review

Dallas.—The 1956-57 Civic Music Association concert series opened with Boris Christoff in an absorbing recital. The renowned bass displayed his fine voice and artistry in such a manner as to completely captivate a capacity audience. Repeatedly re-

Electronic Music

(Continued from page 14)

models in nature. *Musique concrete* uses such models only as raw material, in order to distort them until they are unrecognizable. Thus, the unavoidable psychological effect is the search for analogies in other spheres. The listener's fantasy takes flight into other realms of sense. It seeks through memory for some related experience. Almost invariably it is optical or tactile feelings, memories of visual or physical experiences, that are aroused. Spiral sounds, the singing of metals, tones of crystalline symmetry, the cries of physical hybrids, humming projectiles, exploding and collapsing bodies, these and a thousand other illusions.

The oftener we encounter these

called, Mr. Christoff sang three encores. Ralph Lindley's support at the piano contributed to an outstanding evening of song.

On Nov. 15, Dallasites had the pleasure of making the musical acquaintance of Wolfgang Schneiderhan. He gave one of the most eloquent performances of Bruch's G minor Violin Concerto that has ever been heard locally. After the intermission, he played the famous Bach Chaconne with fine musicianship.

Geza Anda returned on Dec. 1, and again charmed his enthusiastic Dallas following with Beethoven's Sonata in G, Op. 14, No. 2, Liszt's Sonata, and the Chopin Etudes, Op. 25. The pianist more than lived up to the very high standard he set on his last visit.

Feb. 2 brought the Canadian tenor Leopold Simoneau for his first Dallas recital. From the opening "Vouchsafe, O Lord" by Handel, Mr. Simoneau entranced the audience with his beautifully schooled voice and fine musicianship.

Led by the accomplished Vladimir Golschmann, the St. Louis Symphony once again charmed an overflow audience with an unusual program, on Feb. 28. Opening with the Overture to Kabalevsky's "Colas Breugnot", the concert continued with Tansman's Concerto for Orchestra and a magnificent performance of Debussy's "La Mer". Schoenberg's "Verklärte Nacht" and Three Dances from Falla's "Three-Cornered Hat" brought an inspired evening of music-making to a brilliant conclusion.

Eileen Farrell, with George Trovillo at the piano, made her local debut in a very rewarding recital. The soprano proved complete mistress of whatever she chose to sing.

Due to the unfortunate illness of Solomon, the current Civic Music Season concluded with an interesting recital by Louis Kentner. Beethoven's Sonata Op. 110 served as the pianist's introduction to his Dallas audience. Chopin's Four Ballades brought the first part of the evening to a conclusion. After the intermission, Mr. Kentner played Brahms's Variations on a Theme by Paganini, Op. 35, Books I and II; in which Mr. Kentner exhibited some first-class playing.

—George C. Leslie

Lynn Music Company Newly Incorporated

The Jerry Lynn Music Company was recently incorporated by Jerry Lynn. The company's catalogue will include popular, classical, religious and film music.

sound phenomena, the more we are fascinated by them. Curiosity and interest take the place of our initial repulsion and negative feelings. The experience becomes positive; the sonorities no longer seem threatening. We recognize them as artistic elements of our world, this technological world which has transformed our whole lives and given them new form. The unheard-of possibilities of this new technology have already taken artistic shape; a new generation of artists is at work to develop artistic works from it. We should trust them. The beautiful, wrote Baudelaire, is always bizarre. Perhaps the bizarrerie of these sounds will soon seem like a new beauty, like the music of an age in which men have learned to rise in droning machines to the clouds and to skim between earth and sky.

Nashville Enjoys Active Season

Nashville, Tenn.—What with visiting artists and local presentations, Nashville has enjoyed a very active musical season. The most important happening of local significance was the fall tour of Europe by the Jubilee Singers of Fisk University. This small group of Negro singers has been trained to a high degree of efficiency by John W. Work, head of the music department. Several of his original compositions and arrangements of spirituals were used on the tour, which covered about 50 cities on the Continent.

For the first time in its ten-year span of life the Nashville Symphony began this season with a subscription list that accounted for every seat in War Memorial Auditorium. The orchestra has had a koopeer of concertmasters, as Keys Kooper, who has occupied the first chair for several seasons, expects to devote what time he can spare from his duties as head of the violin department at George Peabody College to concert work.

List, Glenn Soloists

At the fifth of its regular subscription concerts the orchestra had Carroll Glenn and Eugene List as soloists. At this concert Miss Glenn introduced Milhaud's arrangement of his "Le Boeuf sur le Toit" for orchestra and violin, giving it its first performance before an American audience. She scored a personal success, but Milhaud's heavy orchestration frequently proved too much for the solo instrument, which was sometimes seen but not heard.

Eugene List gave a brilliant performance of Liszt's Piano Concerto No. 1, and the two artists made a highly favorable impression in Paul Nordoff's Concerto for Piano, Violin and Orchestra, with the orchestra furnishing discreet support.

The sixth and last concert in the orchestra's subscription series focused on a first performance here of Carl Orff's "Carmina Burana." The audience was obviously impressed by the work and roundly applauded the three choruses that joined their forces for the occasion, the two soloists—Sylvia Stahlman, who is a Nashville product, and Morley Meredith—and the orchestra. Guy Taylor, the orchestra's regular conductor, kept things well in hand.

The last two attractions in the

Amparo Iturbi (left) autographs a Baldwin piano at a recent concert for the Tulare-Kings Civic Music Association, Visalia, Calif. From the left of Miss Iturbi are Mrs. Fred Beier, secretary; Frank Barboni, treasurer; and Mrs. James Rae, president



Community Concerts series were recitals by Clifford Curzon and Eileen Farrell. Mr. Curzon confirmed the fine impression he made here some seasons past when he played with the local orchestra, and Eileen Farrell's glorious voice and sincerity of interpretation made her recital a rare musical experience.

The musical events of Fisk University's 28th Annual Festival of Music and Art were an evening of splendid singing by the Jubilee Singers—their first performance since their return from Europe; a performance of Brahms's "A German Requiem", sung in English by the University Choir, directed by Harry E. von Bergen; and a recital by Robert McFerrin, who sang with his usual beauty of tone and persuasive artistry.

Marian Anderson filled the gymnasium of A. & I. Tennessee State University when she sang there in February. —Sydney Dalton

Dow Chemical Spring Music Festival

Midland, Mich.—The music department of the Dow Chemical Company presented its 13th Spring Music Festival early in May. Participating artists included Iva Kitchell, dance satirist. Grace Castagnetta, pianist; Thomas Hayward, tenor; and Irene Jordan, soprano, were heard in concerts presented earlier in the season, together with the many Dow-sponsored music ensembles.

Verdi Requiem Given in Cleveland

Cleveland.—In winding up their regular season, George Szell and the Cleveland Orchestra veered away from the originally announced plans for more modern music and substituted strictly standard works. Thus Hilding Rosenberg's "Louisville Concerto" and Schoenberg's Piano Concerto had their Cleveland premieres postponed until next season.

Gary Graffman did a workmanlike job with Brahms's Second Piano Concerto. Robert Shaw's chorus made its value manifest in the orchestra's concert devoted to Verdi's "Requiem." The chorus, orchestra and soloists (Eileen Farrell, Nell Rankin, Richard Tucker, and Nicola Moscona) put on a superb performance. Mr. Szell utilized his vast operatic experience to the hilt in the dramatic work, pro-

ducing one of the most moving musical experiences heard here in quite some time.

The Singers Club, Cleveland's oldest singing group, gave its second and final concert of the season, in April. Frank Guarrera, baritone, was heard in several solos and with the chorus in Stanford's "Songs of the Sea". The singer's dash and aplomb, along with his excellent high baritone,

won the audience completely, and he was called back repeatedly for encores.

Walter Blodgett, music curator of the Cleveland Museum of Art, conducted Schubert's Mass in E flat, featuring local soloists, orchestra, and the St. Paul's Festival Choir, assembled each year just for the presentation of such large works.

—Frank Hruby

ALFREDO MARTINO

Teacher of the art of beautiful singing, which involves no mystery, but is individualized instruction in the building of natural, effortless technique in all parts of the vocal range.

Among Mr. Martino's many successful artist-pupils at present are MORLEY MEREDITH, Baritone, (Mgt. N.A.C.); REBECCA RADCLIFFE, Dramatic Soprano, (Mgt. N.A.C.); and MURIEL SMITH, Leading Mezzo-Soprano, Covent Garden, London.

Complimentary Copy Of Mr. Martino's Book
TODAY'S SINGING Mailed Upon Request

N. Y. Studio: 260 West End Ave., New York 23 Tel.: ENdicott 2-7514

S
A
M
U
E
L

MARGOLIS

Only voice teacher of
ROBERT MERRILL

Current teacher of Metropolitan Opera stars:

HINES • MADEIRA • PECHNER • HAWKINS
152 WEST 57TH STREET, N. Y. C. Phone CO. 5-9155

PAULINE

NESSI

CONTRALTO — Voice Training—Relaxation—Breath Control—Interpretation—Member NYSTA-NATS
RI. 9-3254

NEKTAR DE FLONDOR

INTERNATIONAL SOPRANO & STAGE DIRECTOR
ONLY VOCAL TEACHER OF EVA LIKOVA, LEADING SOPRANO OF
NEW YORK CITY OPERA CO. AND OTHER PROMINENT SINGERS.
160 WEST 73rd ST., NEW YORK CITY, PHONE TR. 3-3529

Wm. Pierce Herman

Teacher of

ROBERTA PETERS, PATRICE MUNSEL, DOLORES WILSON, ELAINE MALBIN
19 East 94th St., N. Y. 28 ATwater 9-6735

RUBINI-REICHLIN

Voice—152 W. 57th St., N.Y.C.—CI 7-2636—Summer Classes, Lenox, Mass.

Frantz
and
Marlon

PROSCHOWSKI

Teachers of Voice
180 West 58th Street, New York City, Telephone CO 5-2136

ROSALIE MILLER

TEACHER OF SINGING AND INTERPRETATION

200 West 57th St., New York Phone Clr. 6-9475—By appointment only; Miss E. Holt, Secy.

LILLIAN NICHOLS

Studio: 616 Stelway Bldg.

PL 7-1773

Home Phone: AC-2-0518

Teacher of Singing

Member: N.Y.S.T.A. & N.A.T.S.

BELLE JULIE SOUDANT

TEACHER OF
SINGING

Faculty: Juilliard School of Music
Studio Address: 200 West 57th Street, New York

JULIA BEOLETTO MONROE

Teacher of Donna Petersen (San Francisco Opera Co.)

Studios: 153 Church St., San Francisco, Calif. UN 1-5935
3856 El Ricon Way, Sacramento, Calif. IV 9-7308

Voice
Coaching
Repertoire

BERNARD TAYLOR

464 Riverside Drive • Tele.: MONument 2-6797

Teacher of Singing

Formerly for 22 years
member of Vocal Faculty
Juilliard School of Music

LOTTE LEONARD

PROFESSOR OF SINGING

Juilliard School of Music • Mannes College of Music

80 La Salle St.
Morningside Gardens
New York 27, N. Y.

Letters to the Editor

Critics and New Music

To the Editor:

Concerning your editorial of June, 1957, "Eternal Adversaries": thank you for the references to the articles in the *ACA Bulletin* (Vol. VI, No. 3), which I read. I had also read the New York reviews of the March 12 concert of new choral-orchestral music, astonished by the amount of vitriol they contained. They seemed to tell us much more about the predispositions and failures in empathy of the critics than about the substance and quality of the works by such accomplished composers as Herbert Fromm, Jacob Avshalomov, Goffredo Petrassi, Domingo Santa Cruz, and Jan Meyerowitz. As stimulating as your editorial is, and as fair-minded as it attempts to be, it appears to me to apologize unduly for the critics' handling of the matter. The issue is not primarily one of critical conditions, but of critical attitudes.

You write: "The fault lies with the system, not with the reviewers. It is an intellectual impossibility to give a considered, reasoned and detailed account of a complex piece of new music after a single hearing in the midst of a lot of other new music and without so much as a preliminary glance through the score. How reviewers are going to be given the opportunity to listen to such works two or three times before rendering an opinion or how they ever would find time to study all of the scores in advance, assuming composers were in a position to provide them, which they are not, is the nub of the problem. Where is the solution?"

There are several. *First*, the ridiculous practice of having to cover a new-music concert under deadline pressure should cease. When needed, print a brief note that a certain event was given and that a review—considered, reasoned and detailed—would appear a day or two later. *Second*, scores are almost always available to the critic who seeks to see them, even without personal contact with the composer. If a conductor can work with a score for weeks, if singers and players have access to it, so does the critic. *Third*, in order to talk sense about a new piece, some prior preparation is in order; even the much-maligned Hanslick did so. *Fourth*, when no such prior study is possible, some admission of insecurity, some degree of humility on the reviewer's part seem called for—unless (and that is rare enough) the work concerned is obviously the product of a rank amateur.

As long ago as 1947 (in "Music and Criticism, A Symposium"—Harvard, 1948), Paul Henry Lang said just

what Roger Goeb did. "In modern times the composer is at the mercy of his interpreter and his manager. With the growth of the music business the composer's role in the hierarchy of the industry has shifted to the bottom of the roster . . . This is a humiliating and most harmful state of affairs, and one that is unfortunately aided and abetted by the critics."

But what are the critics, whose ranks Dr. Lang has since joined, doing about it? They continue to make one unforgivable mistake: they are ignoring their own precepts. If their reviews of much new music are any indication, they do not practice what they have preached. However faltering, questioning, even negative a first judgment or evaluation may be (whatever the conditions of reviewing), there is an *attitude* than can be demanded of the critic. Nobody has phrased it so well as has Dr. Lang, in the same article, "The Equipment of the Musical Journalist":

"The gravest and the most serious responsibility of the critic is toward the composer, and this is perhaps where he fails most lamentably . . . Many a critic (and many a musicologist) labors under the delusion that he outranks the composer, that the latter exists merely to supply him with needed raw material . . . Our

composers are seldom treated as serious artists who create according to their honest conviction and talents. . . . Neither the piano sonata nor the opera [by unnamed American composers, heavily panned during the 1946-1947 seasons] was a masterpiece, but neither were they the work of impostors. Their composers are serious and able musicians who deserve some measure of respect." Q.E.D., March 13, 1957.

Klaus George Roy, Librarian
School of Fine and Applied Arts
Boston University
Boston, Mass.

Music in America

To the Editor:

I have now received three copies of *MUSICAL AMERICA* and I find them most interesting and entertaining. My friend and I both read them and it makes us quite envious to see all the wonderful musical treats that Americans have.

We, unfortunately, are not at all well blessed in this country with such things as Tebaldi in "Traviata", "Bohème," "Tosca" and recitals all in one season. In fact it is two years since Mme. Tebaldi appeared here at all.

Also you have had Maria Callas in "Lucia", "Norma" and "Tosca" in the short time of three months while it took Covent Garden three and a half years to coax her back and then only for two Normas.

Miss M. I. Grey
Cardiff, South Wales

In the news 20 years ago



Nadia Boulanger and Igor Stravinsky aboard the Paris, when they sailed for New York on May 4, 1937

Brahms Violin Concerto with Vladimir Golschmann conducting.

George Gershwin dies in Hollywood on July 11 after an operation for a brain tumor. He had collapsed a fortnight ago in the studio of Sam Goldwyn, for whom he was composing musical numbers for "The Goldwyn Follies".

French Line In Berlin the

German Opera toes "the mark of orthodoxy laid down by the Propaganda Ministry and brought out Wolf-Ferrari's latest work, *Il Campiello* . . . The score is really charming, full of melody and southern lilt."

Eugene Goossens' opera "Don Juan de Mañara" receives its world premiere at Covent Garden on June 24. Composed to a libretto by Arnold Bennett, the opera is praised for the graphic touches in the orchestral writing. The leading role is sung by Lawrence Tibbett, whose portrayal is termed excellent.

Louis Vierne, organist at Notre Dame, dies in Paris while at the keyboard of the organ in the cathedral on the evening of June 1. He was giving an organ recital when he fell forward on the console.

MUSICAL AMERICA'S REPRESENTATIVES

United States

ATLANTA: Helen Knox Spain, 724 Piedmont Ave., N.E.
BALTIMORE: George Kent Bellows, Peabody Conservatory.
BUFFALO: Berna Bergholtz, Buffalo Public Library.
BOSTON: Cyrus Durgin, Boston Globe.
CHICAGO: Howard Talley, Music Dept., University of Chicago.
CINCINNATI: Mary Leighton, 506 East Fourth St.
CLEVELAND: Frank Hruby, Cleveland Press.
DALLAS: George C. Leslie, 6628 Vanderbilt Ave.
DENVER: Emmy Brady Rogers, 1000 East First Ave.
DETROIT: Richard Fandel, 325 Merton Rd.
HOUSTON: Hubert Roussel, Houston Post.
INDIANAPOLIS: Eleanor Y. Pelham, 5211 Boulevard Place.
KANSAS CITY: Blanche Lederman, Newbern Hotel, 525 East Armour Blvd.
LOS ANGELES: Dorothy Huttenback, Business Manager, 432 Philharmonic Auditorium.
Albert Goldberg, Correspondent, Los Angeles Times.
MIAMI: Arthur Troostwyk, 711-81st St., Miami Beach.
MINNEAPOLIS: Paul S. Ivory, Department of Music, University of Minnesota.
NEW ORLEANS: Harry B. Loeb, 2111 St. Charles Ave.
PHILADELPHIA: Max de Schauensee, Philadelphia Bulletin.
PITTSBURGH: J. Fred Lissfelt, 1515 Shady Ave.
ST. LOUIS: Charles Menees, St. Louis Post-Dispatch.
SAN FRANCISCO: Marjory M. Fisher, Alexander Hamilton Hotel.
SEATTLE: Maxine Cushing Gray, The Argus, White Bldg.
WASHINGTON, D. C.: Theodore Schaefer, National Presbyterian Church.

Foreign Countries

ARGENTINA: Enzo Valenti Ferro, Buenos Aires Musical, Avenida Pueyrredón 336, Buenos Aires.
AUSTRALIA: W. Wagner, 10 Beach Road, Edgecliff, Sydney.
Biddy Allen, 21 Tintern Ave., Toerak, S.E. 2, Melbourne.
AUSTRIA: Max Graf, 9 Wilhelm Exnergasse 30, Vienna.
BELGIUM: Edouard Mousset, Rue d'Arlon 22, Brussels.
BRAZIL: Herbert J. Friedmann, Caixa Postal 971, Rio de Janeiro.
CANADA: Colin Sabiston, 200 Cottingham St., Toronto.
DENMARK: Torben Meyer, Berlingske Tidende, Copenhagen K.
ENGLAND: Harold Rosenthal, 6 Woodland Rise, London, N. 10.
FRANCE: Christina Thoresby, 76 Ave. de la Bourdonnais, Paris 7e.
GERMANY: H. H. Stuckenschmidt, Berlin-Tempelhof, Fruyting 45.
Everett Helm, Frittlingen bei Rottweil, Württemberg.
ITALY: Reginald Smith Brindle, Via Marconi 28, Florence.
Peter Dragadze, Via San Vincenzo 8, Milan.
Cynthia Jolly, Via dei Gracchi 126 Rome.
MEXICO: A. Gonzalez Arauzo, Madrid 50, Coyoacan, D.F. 21.
NETHERLANDS: Lex van Delden, Moreelsestraat 11, Amsterdam.
PORTUGAL: Katherine H. de Carneyro, 363 rua Antonia Carneiro, Porto.
SPAIN: Antonio Iglesias, Avenida Reina Victoria 58, Madrid.
SWEDEN: Ingrid Sandberg, Lidings 1, Stockholm.
YUGOSLAVIA: Dragan Lisac, Petrinjska 13, Zagreb.

MUSICAL AMERICA • 113 West 57th St. • New York 19, N. Y.

Kindly enter a subscription for MUSICAL AMERICA for which remittance is enclosed.

☐ 5.00 1 year ☐ 9.00 2 years ☐ 13.00 3 years

Additional postage to Canada and Latin America 50c per year
Additional postage foreign 1.00 per year

NAME (PLEASE PRINT)

ADDRESS

CITY STATE (zone)

Schools and Studios

John Brownlee, director of the **Manhattan School of Music**, received an honorary doctor's degree from the Cincinnati College-Conservatory of Music. **Alexander Schneider** joins the faculty of the Manhattan School this fall.

The University of Illinois has recorded its Concert Band, Symphony Orchestra, and Men's Glee Club, on a record entitled "Music from the University of Illinois." The record was produced under the sponsorship of the University's Alumni Association, and profits will finance grants-in-aid to music students through the University Foundation.

The Music and Arts Institute of San Francisco has offered two scholarships for a singer and an accompanist for advanced classes conducted by **Gibner King** during the summer session which began July 1. The first scholarship was offered for a singer in "The Joy In Singing" seminar, which includes ten sessions devoted to coaching and performance of the vocal repertoire. The second scholarship was offered for a pianist in the Voice Accompanists' class, which includes ten sessions devoted to the accompanist's field and repertoire.

The Cleveland Institute of Music's Opera Workshop began its six-week session on June 24. Fred Popper is music director and Elsa Findlay stage director. Works planned for production include Vaughan Williams' "Riders to the Sea," Act II of "The Marriage of Figaro," Act II of "The Magic Flute," Act I of "Die Fledermaus," and a scene from Verdi's "Falstaff."

Charles A. Sink, president for many years of the University Musical Society of the University of Michigan, was awarded an honorary doctorate degree by Wayne State University on June 13.

The Mannes College of Music has appointed 18 new faculty members, bringing the total membership of the faculty to 85. Twelve of the new members will teach music subjects and six will conduct academic courses. The new music teachers are Leonard Shure, piano; Raphael Bronstein and Werner Torkanowsky, violin; Robert Brennand, double bass; John Barrows, French horn; Marinka Gruewich, voice; Ludwig Donath, opera stage di-

rection; Peter Pindar Stearns, composition; and William J. Mitchell, Jack Chaikin, Allen Forte, and William Sydeman, techniques of music. The new appointees in the academic department are Lotte Egers, German; Thomas E. Goldstein, Italian; Moina M. Kallir, French; Robert P. Mullin, educational psychology; David Krinsley, science; and Leonard Feldstein, social sciences.

Phillip Martyn, tenor and pupil of **Quirino Pellicciotti** sang the Duke in "Rigoletto" on June 30 with the Pacific Opera Company, at Stern Grove, San Francisco. **Carmen Prietto**, coloratura soprano and also a pupil of Mr. Pellicciotti, has had several seasons of increasingly successful operatic and concert engagements in Europe. She has also made two recordings—"Songs from Mexico" with Bert Weedon, guitarist, and "The Beggars Opera."

The Broadway Grand Opera Association, **Marguerite Moor**, founder-president, gave a benefit performance for the New York City Society for Crippled Children on June 15 at the Needle Trades School. Costumed and staged scenes from "Madama Butterfly," "Il Trovatore," "La Traviata," and "Rigoletto," were presented.

Brown University's department of music was the host for a Student Composers Symposium on April 25. Participating universities were Boston, Brandeis, and Harvard, and Wheaton College.

This summer **Indiana University** is presenting a complete Beethoven Trio cycle by the **Beaux Arts Trio**—Daniel Guilet, violinist; Bernard Greenhouse, cellist; and Menahem Pressler, pianist. The trio is in residence at the university during the summer.

The Peabody Conservatory of Music will offer six concerts in its 1957-58 season of Candlelight Concerts. On Oct. 8, the Little Orchestra, under the direction of Reginald Stewart, will perform Bach's Brandenburg Concerto No. 5, with Britton Johnson, flutist, and William Kroll, violinist. A performance of Falla's "El Retablo de Maese Pedro" will be presented on Oct. 22. There will be three soloists on Nov. 12, Aldo Parisot, cello; Joseph Eger, horn; and Richard Cassilly, tenor. On Dec. 3, there will be a performance of

"L'Enfance du Christ", with Florence Kopleff, mezzo-soprano; John McCollum, tenor; Robert Kirkham, baritone; and Paul Ukena, bass. Suzanne Danco will be heard in a song recital on Jan. 7, and the series will conclude Jan. 21, with a concert by the Bach Aria Group.

The White Plains studio of **Caroline Beeson Fry**, teacher of singing, offered three June Open House Recitals on June 10, 14, and 17. She is holding her summer session at White Plains from June 17 to July 26.

Agri Jambor will join the faculty of Bryn Mawr College as a full professor and artist-in-residence in September. The pianist has been teaching at the Peabody Conservatory.

New York College Graduation Ceremony

The New York College of Music held its commencement exercises on June 20 at Town Hall. In addition to the presentation of awards and diplomas, a concert was offered by the New York College of Music Orchestra, under the direction of Siegfried Landau. Works scheduled were Saint-Saëns' Piano Concerto in C minor (first movement and finale), with Eleanor Tallarico as soloist; Schumann's Piano Concerto (first movement), Fernand Gagné, soloist; Glazunoff's Violin Concerto in A minor, Glenda Williamson, soloist; and Weber's Konzertstück in F minor for piano, with Michael Griffel as soloist.

The second half of the program presented Act I, Scene 1, from the college's recent production of "Albert Herring", by Benjamin Britten. Soloists scheduled were Irene Sherrock, Lisa Clarksen, Molly Starkman, Evan Stephens, Donato Bracco, and Rowland Snook.

Following the concert, Arved Kurtz, director of the college, addressed the graduates and the audience and presented the awards and diplomas.

Studio of Song In Sixth Season

Lake George, N. Y.—The Studio of Song began its sixth season of operas and concerts in the outdoor theatre overlooking Lake George on July 5, with a performance of Kurt Weill's "Down in the Valley." Director of the Studio is Don Johnston. Laszlo Revesz is musical director, and Victor Varconi, dramatic director. A master class in program building and concert repertoire is also being offered by Alexander Alexay, vocal coach and accompanist.

Eastman School Holds Music Festival

Rochester, N.Y.—The 27th Annual Eastman School Festival of American Music was presented at Eastman April 29 through May 7. Howard Hanson, director of the school, conducted the three orchestral concerts. On May 2, Eugene List was piano soloist in Gershwin's "Concerto in F" and "Rhapsody in Blue," and Mr. Hanson conducted his own "Song of Democracy" and "Elegy in Memory of Koussevitzky." The Eastman Singers performed on April 30, and the Eastman String Quartet on May 1.

A program of chamber music, offering works by Irving Fine, David Diamond, and Peter Sacco, was given on May 2. On May 6 and 7, the Eastman Opera Theatre presented Dominick Argento's "The Boor" and

Bernard Rogers' "The Song of the Nightingale". The other American composers represented in the festival were William Schuman, William Bergsma, Charles Ives, Alan Hovhanness, Wayne Barlow, Peter Tanner, John Paine, Manohar Leide-Tedesco, Louis Mennini, Johann Peter, and Kent Kennan.

Casals Film Aids Mannes College

"Pablo Casals", a documentary film which shows a day in the life of the cellist, had its New York premiere on June 17, at the Paris Theatre. The film—approximately 20 minutes in length—is divided into three scenes. The first takes place on the streets and in the market place of Prades, showing Casals on his morning walk as he greets his fellow villagers. During this scene, a narration by John Rodney offers some of the background of the cellist's life. The second, in Casals' studio, views him coaching the American cellist, Madeline Foley, one of his former pupils. The dialogue between Casals and Miss Foley is in English. The final scene is at the cloister and church of St. Michel de Cuxa, where Casals often goes to perform. Casals is photographed from various angles, playing before the altar of the church, and the entire scene is devoted to a performance of Bach's Suite No. 1, in G major, for Unaccompanied Cello.

The film, produced and directed in Prades, France, by Robert Snyder, winner of the Academy Award for "The Titan", was commissioned by the Mannes College of Music through a grant from the Eda K. Loeb Fund, and royalties will go to the Mannes College, which owns the picture, to establish a Pablo Casals Scholarship.

—P. C. I.

RICHARDSON
IRWIN
85 TIEMANN PLACE, N. Y. 27 MO 2-9400
Teacher of Successful Singers
For many years Faculty of Juilliard School of Music
Day and Eve. Instr.—Repertoire and Vocal Class
Summer Class—Singing in all branches
Authority: Royal Acad. London, Eng.
Columbia Univ., N. Y.

Caroline Beeson Fry
Teacher of Singing
Studio 872 Carnegie Hall, N. Y. City
2 Orchard Pkwy., White Plains, N. Y.
WH 8-3200
MEMBER N.Y.S.E.

Dolf Swing
Voice Development and Coaching
Faculty: Juilliard School of Music
Member Amer. Acad. of Teachers of Singing
NATS and NYSTA
15 W. 87th St., N. Y. 23 TR 7-5800

FOR SALE
Violin, Secretus Amatus Cremona Italy
1645. Complete. Write O. Wooldridge,
117 South 6th, Greenville, Ill.

For the convenience of LIBRARIES

MUSICAL AMERICA
is now available on
MICROFILM
For information, address:
Musical America,
113 W. 57th St., N. Y. 19

Mr. and Mrs. Brian Sullivan (left) are pictured with Mrs. Jane May, vice-president of Community Concerts of Great Neck, N. Y., at the association's campaign dinner where the Sullivans were guests of honor

Arthur E. Ziff



Columbia Artists Management Inc.

Personal Direction:

COPPICUS & SCHANG

113 West 57th Street, New York 19, N. Y.

LICIA ALBANESE

Soprano, Metropolitan & San Francisco Operas

JUSSI BJOERLING

World Famous Tenor

ALEXANDER BRAILOWSKY

Pianist

MISCHA ELMAN

Violinist 50th Anniversary

The FESTIVAL QUARTET

Victor Babin, Szymon Goldberg, William Primrose, Nikolai Gerasimov

RUDOLF FIRKUSNY

Pianist

CARROLL GLENN

Violinist

SZYMON GOLDBERG

Violinist

HILDE GUEDEN

Soprano, Metropolitan & Vienna Operas

GRANT JOHANNESSEN

Pianist

ELAINE MALBIN

Soprano, NBC Opera and TV

NAN MERRIMAN

Mezzo, San Francisco & Glyndebourne Operas

The PAGANINI QUARTET

LILY PONS

TOSSY SPIVAKOVSKY

Violinist

GIORGIO TOZZI

Basso, Metropolitan Opera

VRONSKY & BABIN

Premier Duo-Pianists

LAWRENCE WINTERS

Baritone

Summer Events in Manhattan

Guggenheim Memorial Concerts Begin

The Guggenheim Memorial Concerts, presenting the Goldman Band, Richard Franko Goldman, conductor, opened its 40th season on June 19, on the Mall in Central Park. Among the works offered was the first performance of William Bergsma's "March with Trumpets", the first of a series of works commissioned by Richard Franko Goldman in memory of his father, Edwin Franko Goldman, founder of the Goldman Band. It is a lively and flowing work, well conceived for the ensemble. Particularly engaging was its legato theme, which was played with dignity and motion.

The first New York performance of William Schuman's Overture "Chester", founded on the American Revolutionary song of the same name composed by William Billings, was also presented. This is Schuman's third original work for band, and possesses all the marks of his individual musical stamp. The work opens with the theme harmonized in straightforward chorale fashion, played first by the winds and then by the brass. Instead of a gradual harmonic metamorphosis, a dissonant, frenetic allegro immediately follows—similar to much fast music of his other works. Following this allegro the chorale section returns, this time completely transformed harmonically. It is at this return that the piece reaches its grandest stature. Structurally, this was superbly conceived. No gradual transformation could have obtained the natural, almost inevitable developmental flow, which was achieved through the means of an abrupt contrast. From here, the piece moves on, without ever recapturing the natural straightforward direction of this section. Polychords, each reiterating their own harmonic center, and arpeggiated chords in the brass, so familiar to Schuman's music, are utilized, but give the feeling of being superimposed on the piece, rather than inherent to it.

James Burke, cornettist, offered superb and virtuosic performances of E. F. Goldman's Scherzo for cornet and band, and Leroy Anderson's "Trumpeter's Lullaby". Sarah Fleming, soprano, was soloist in the Waltz

Scene from "Don Pasquale" as presented by the Academy of Vocal Arts of Philadelphia in outdoor performances in June at Haverford, Pa. Below are Yael Galperin, as Norina; George Yarick, as Ernesto; Spelios Constantine, as Don Pasquale; and M. Ben Shachar, as Doctor Malatesta. Leopold Sachse was the stage director and Ralph Leiby the conductor

from "Romeo and Juliet" by Gounod, and "O mio babbino caro" from "Gianni Schicchi" by Puccini. Selections from "My Fair Lady", Mendelssohn's "Military Overture", and works of E. F. Goldman, J. Strauss, and Sousa were also heard. —P. C. I.

Two Kupferman Operas Have Premieres

Master Institute Theatre, June 6.—"Voices for a Mirror" and "The Curious Fern", two new chamber operas by Meyer Kupferman, were presented by Milton Feist and Francis Monachino. These evening performances were the second in a three-day run. Alastair Reid provided the librettos for both operas, which lasted a little over an hour each.

"Voices for a Mirror", which takes place in an old New England mansion at the turn of the century, is a drama that slowly accumulates psychological effect. It combines necessarily static situational staging with an almost unrelievedly gloomy, hate-saturated plot. It is a symbolic plot, which explores some of the motivations of the members of a dissolute family in isolation — Christina, the cruel daughter frustrated in love; her dumb half-sister whose only refuge is the mirror of her mind; their austere, vindictive mother; and the withdrawn, schizoid father who is confined to a wheelchair.

The score is the most grateful and impressive element of the work to this observer. Even heard in piano reduction rather than in the chamber-ensemble version it is an uncommonly fine achievement, lyrical; with a wealth of invention as well as fine craftsmanship. Howard Lebow was music director and pianist for the performances.

"The Curious Fern" is much the lighter and livelier (and more conventional) of the two operas. It concerns a "singing fern"; two maiden aunts who have bought it from a circus man (Gloomy Domingo); their nephew Mathew, who is a rather stuffy barrister; and the voice of the fern itself as well as that of Domingo's daughter Mabel who pretends to sing for the fern. Its music derives largely from Puccini and also Broadway musicals, with questionable artistic success.

Ellen Faull was forceful both mu-



MUSICAL AMERICA

sically and dramatically as Christina in "Mirror" and as the Fern. Helen George sang The Silent One, and Ruth Kobart the Mother in "Mirror", the latter also as Aunt Lucy in "Fern". Mr. Monachino sang very richly as the Father in "Mirror" and Mathew in "Fern". Levern Hutcherson was Domingo; Stephanie Godino, Mabel; and Abby-Maria Beierfeld, Aunt Cynthia in "Fern". The productions were staged by Judith Malina, with sets by Julian Beck and lighting by Kolya Tcherny. —D. B.

New Summer Theater Opens in Central Park

A 14-week season of musical and dance programs opened on June 10 in Central Park. The festival entitled "Theatre Under the Stars" is located on the site of the Wollman Memorial Skating Rink and is produced by Michael P. Grace and Chris F. Anderson. The new theater has 3,700 elevated metal seats priced at \$1.15 to \$3.45, and offers performances every evening.

The opening night production presented Maria Tallchief and Andre Eglevsky and a small ensemble from the New York City Ballet and Jose Limon and his company. The Symphony of the Air Pops Orchestra was under the direction of Hugo Fiorato and Simon Sadoff.

Carmen Amaya and her Spanish dancers and a revival of the musical "Rosalie" were subsequently seen in the theatre.

Marco Sorisio Tenor Roberto Sorisio

. . . Bass-baritone

Town Hall, June 9, 5:30.—Marco Sorisio, gave his third Town Hall recital. He was assisted by his brother and pupil, Roberto.

Marco Sorisio sang the premieres of four arias by a 17th-century Venetian composer, Marco Antonio Ziani, in arrangements by John Edmunds. He also performed four Brahms lieder, excerpts from Massenet's "Le Cid", and popular songs and airs. The Ziani arias, representative of their time and well worth reviving, lent themselves well to the tenor's graceful, fluent style of singing. He

achieved intensity of expression as well as lyricity in the operatic excerpts although his lucid voice was occasionally a little strained in the high register. If the Brahms lieder were less satisfying interpretatively it was largely due to an extroverted temperament, not to lack of tenderness.

Roberto Sorisio presented a Handel aria, two Hugo Wolf songs, and excerpts from Verdi's "Simon Boccanegra" and Mussorgsky's "Boris Godunoff". His was a very resonant bass-baritone, but oppressively coarse and sepulchral at times, and also prone to poor pitch definition. He was however heard to good advantage in the arias, where he achieved expansive, vivid expression. A duet from Verdi's "I Masnadieri" was also performed. Leo Taubman was the accompanist. —D. B.

Naumburg Concerts Open in Central Park

The 52nd season of the Naumburg Symphony Summer Concert Series opened May 30 on the Mall in Central Park. The orchestra was under the direction of Mishel Piastro, and Mary Henderson was soprano soloist.

Ferrante and Teicher Prepare Film Score

"Undersea Conquest", an 18-minute film, opened on May 15 at the 55th Street Playhouse. The film, produced in Eastman Color is a Foote and Schoolman Production, and was photographed mainly off the Island of Bimini across the Gulf Stream from Miami Beach. The film accompanies Arthur Pinder and Donald Pinder, United States national spear-fishing champions, on various underwater adventures, including the spearing of a barracuda, a giant sting ray, a shark, and a giant sea bass.

Of special interest is the musical score. Composed and performed by the duo-pianists Lou Teicher and Art Ferrante, it is both dramatically appropriate and musically interesting. The pianists make fine use of the prepared pianos, evoking colorful sounds, always in good taste and with dramatic affinity to the action. It is a noteworthy score which greatly enhances the production. —P. C. I.

Columbia Artists Management, Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y.

CIRCLE 7-6900

DANCE ATTRACTIONS

AMERICAN Ballet Theatre

with KAYE, KRIZA, SERRANO, BRUHN

Coast to Coast Tour

NEW BALLET

Tour Booking: Coppicus & Schang

Lucia Chase, Oliver Smith, Directors

Second Tour of the Ballet Hit of the current Season!

Ruth Page's Chicago Opera Ballet

with Famous Soloists, Corps de Ballet and Orchestra
Repeating their great successes "THE MERRY WIDOW" and "REVENGE"

Also New Ballets — Company of 50
Personal Direction: Kurt Weinholt Available January through April 1958

American Debut

Fall of 1957

LES BALLETS de Janine Charrat

Foremost Ballerina and Choreographer of France—Company of 14

Personal Direction: Coppicus & Schang

By arr. with Albert Morini

Marina Svetlova Prima Ballerina

Personal Direction: Horace J. Parmelee

with 2 Solo Dancers
& Concert Pianist

Columbia Artists Management, Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y.

CIRCLE 7-6900

VOCAL AND INSTRUMENTAL ATTRACTIONS

2nd U. S. Tour

The NBC Opera Company

The Marriage of Figaro, Madam Butterfly, La Traviata in English—3 Complete Productions
Judson, O'Neill & Judd

First American Tour—Oct. 3 to Dec. 12, 1957

Orchestra of the Florence Festival

(Orchestra del Maggio Musicale Fiorentino)

Company of 97

CARLO ZECCHI, FRANCO FERRARA, FRANCO MANNINO, Conductors

Tour Direction: Coppicus & Schang

By arr. with Albert Morini

New! Direct from the Heart of Austria—Jan. to April 1958

Vienna on Parade

featuring the DEUTSCHMEISTER BAND

CAPT. JULIUS HERRMANN, Conductor

Singing Boys and Girls from the Vienna Woods

Grinzing Schrammeln Ensemble (Waltzing Strings) with Zither

Soloists: HEDY FASSLER, Soprano, ERWIN V. GROSS, Tenor

Company of 65

Personal Direction: Andre Mertens

Return of the great recording maestro

Mantovani and his new music

Orchestra of 45

London His Records
Personal Direction: Coppicus & Schang

Special, for Limited Tour Oct. 1957

Little Orchestra Society

THOMAS SCHERMAN, Conductor

Personal Direction: Coppicus & Schang

De Paur Opera Gala

New—Company of 50

MIXED CHORUS—

ORCHESTRA—SOLOISTS

LEONARD DE PAUR, Conductor

Personal Direction: Coppicus & Schang

5th American Tour

Virtuosi di Roma

RENATO FASANO, Conductor

Personal Direction: Coppicus & Schang

By arr. with Albert Morini

4th Triumphant Return! — Feb.-April 1958

Obernkirchen Children's Choir

Personal Direction: Kurt Weinholt (36 voices) EDITH MOELLER, CONDUCTOR

New! For the First Time!

Teddy Wilson's Concert Jazz

Starring TEDDY WILSON and his TRIO, JOYA SHERRILL, BUCK CLAYTON and SAM MOST. Program features new Duke Ellington score composed exclusively for the ensemble.

Personal Direction: Coppicus & Schang Produced by Peter Dean and Robert Altfield

Concerto Festival

EUGENE LIST,

Pianist

And the Knickerbocker Players, Company of 13, with Solo Trumpet. Program includes concerti of Torelli, Bach, Shostakovich, Liszt, Gottschalk.

Personal Direction: Judson, O'Neill & Judd

Roman Totenberg and his

Instrumental Ensemble

Personal Direction: Kurt Weinholt

Company of Nine

Personal Direction
JUDSON, O'NEILL & JUDD

CLAUDIO ARRAU

Baldwin Piano

Pianist

JOSEPH BATTISTA

Baldwin Piano

Pianist

THE CAROLERS TRIO

Jane Wilson, Soprano; Jonathan Wilson, Tenor;
Eric Carlson, Bass; (with pianist)

THE CONCERTMEN

& EDMOND KARLSRUD Bass Baritone
(10 persons)

RAY DUDLEY

Pianist

TODD DUNCAN

Baritone

EUGENE LIST

Pianist

DAVID LLOYD

Tenor

GEORGE LONDON

Baritone

MILDRED MILLER

Mezzo-Soprano

WILLIAM PRIMROSE

Violist

SANROMÁ

Baldwin Piano

Pianist

ELEANOR STEBER

Soprano

EDWIN STEFFE

Baritone

Personal Direction
KURT WEINHOLD

THE ANGELAIRES

Harp Quintet

FRANCES BIBLE

Mezzo-Soprano

WALTER CASSEL

Baritone

NADINE CONNER

Soprano

JON CRAIN

Tenor

ALBERT DA COSTA

Tenor

LISA DELLA CASA

Soprano

IGOR GORIN

Baritone

LOUIS KENTNER

Pianist

WITOLD MALCUZYNSKI

Pianist

DOROTHY MAYNOR

Soprano

YEHUDI MENUHIN

Violinist

LEONARD PENNARIO

Pianist

BERL SENOFKY

Violinist

RISE STEVENS

Mezzo-Soprano

YI-KWEI SZE

Bass-Baritone

**Alfred & Herbert
TELTSCHIK**

Duo-Pianists

ALEC TEMPLETON

Pianist

THOMAS L. THOMAS

Baritone

ROMAN TOTENBERG

Violinist

Dorothy WARENSKJOLD

Soprano

FRANCES YEEND

Soprano

Personal Direction
ANDRE MERTENS

LORENZO ALVARY

*Metropolitan, San Francisco,
Teatro Colón, & Paris Opera*

Basso

JORGE BOLET

Pianist

EUGENE CONLEY

Tenor

MAUREEN FORRESTER

Contralto

RENATA TEBALDI

Soprano

THEODOR UPPMAN

Baritone

ANGELICA M. VON SAUER

Pianist

Personal Direction
HORACE J. PARMELEE

MILDRED DILLING

Harpist

EILEEN FARRELL

Soprano

HERMAN GODES

Pianist

OZAN MARSH

Pianist

N. Y.

anist

tone

inist

rano

rano

asso

anist

enor

ralto

brano

itone

IER

ianist

arpist

brano

ianist

ianist